ORGAN MUSIC.

8

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from the

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Palestrina, Cariſsimi, Clari, Steffani,

Leo, Durante, Jomelli, Pergolesi,

AND OTHER CLASSICAL COMPOSERS

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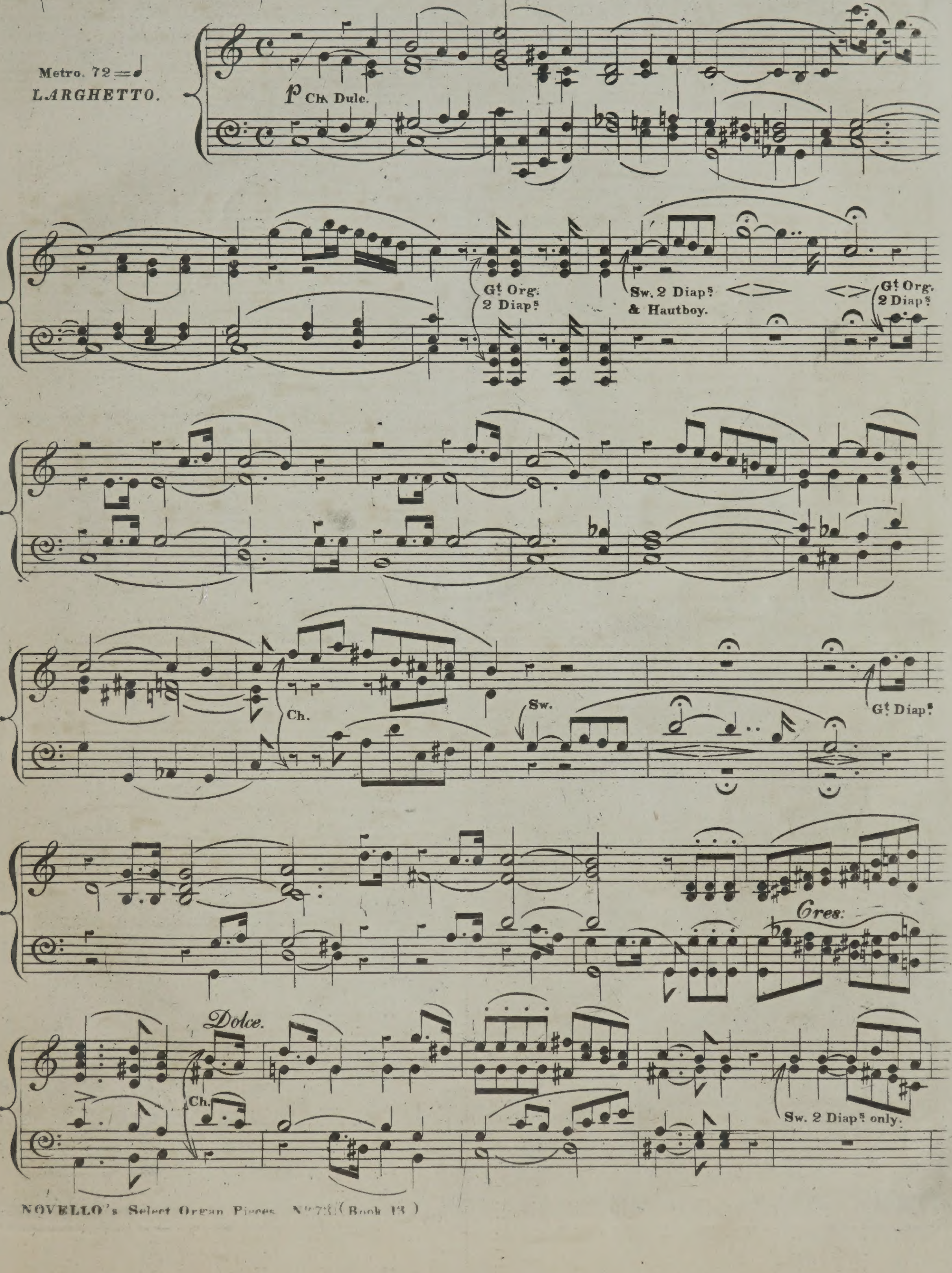
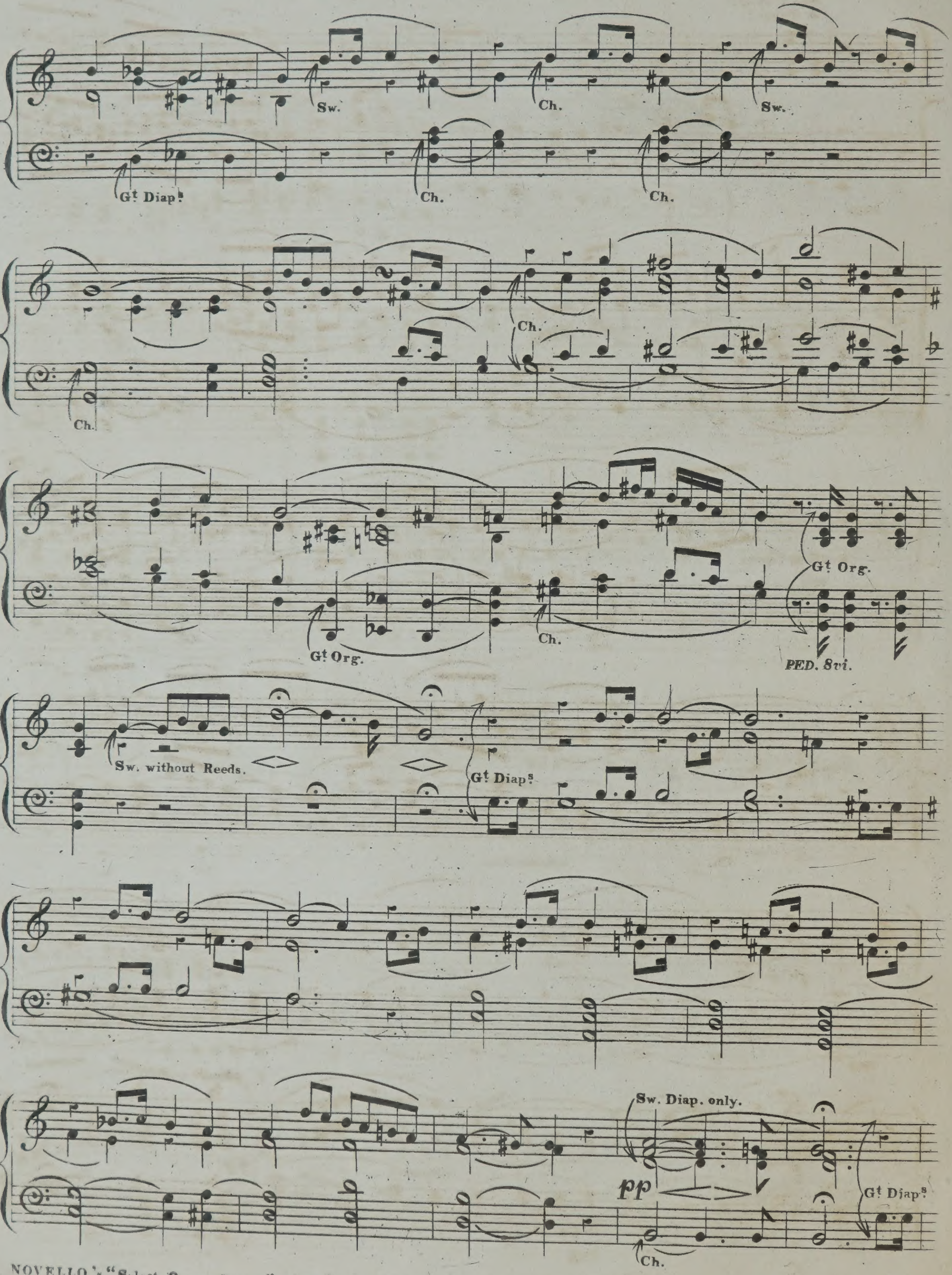
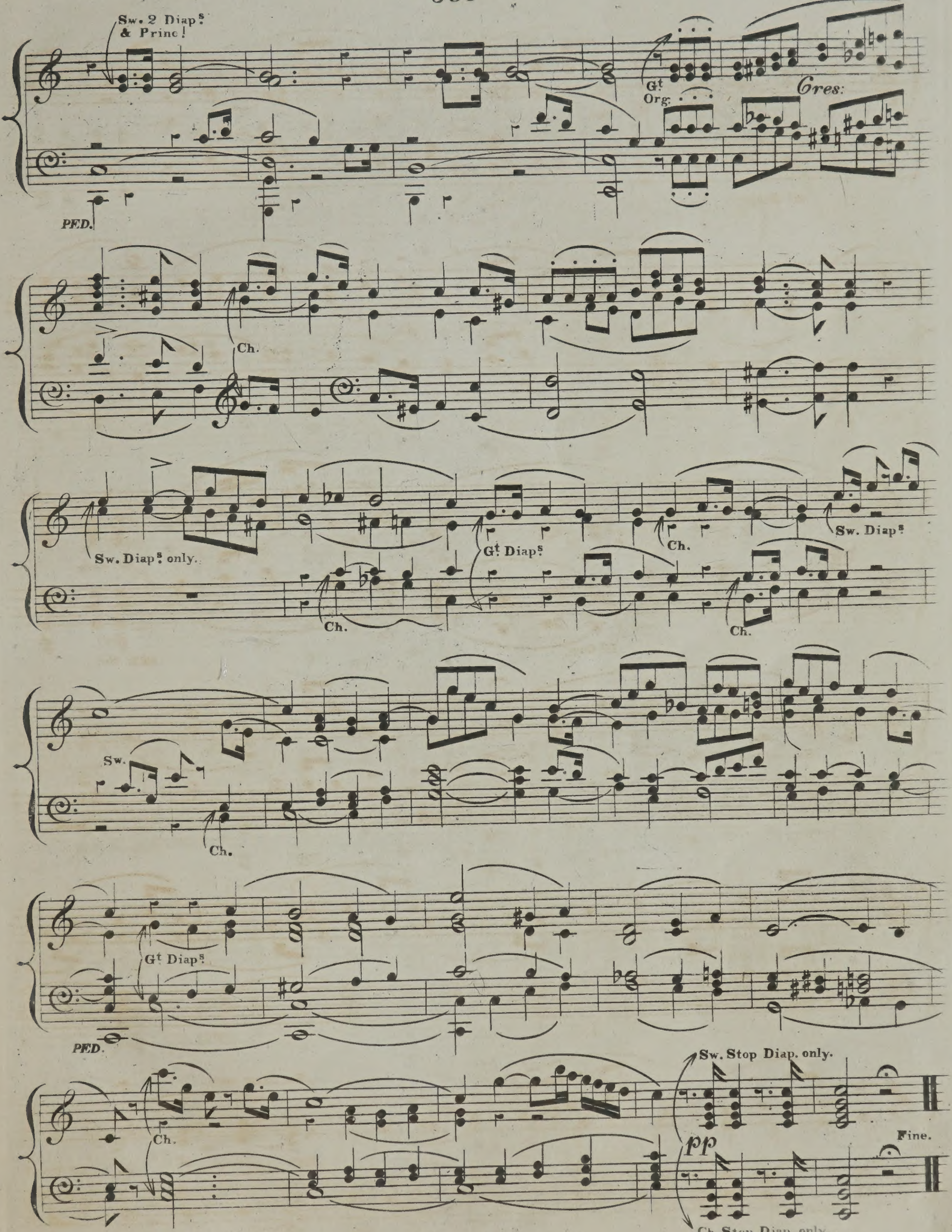
499 BENEDICTUS.

For Four Voices.

From CHERUBINI's
"Coronation Mass."
Newly Arrd by V. NOVELLO. 1839.


Metro. 72 = ♩
LARGHETTO.
p
Ch. Dulc.
Gt Org. 2 Diaps
Sw. 2 Diaps & Hautboy.
Gt Org. 2 Diaps
Ch.
Sw.
Gt Diaps
Cres:
Dolce.
Ch.
Sw. 2 Diaps only.

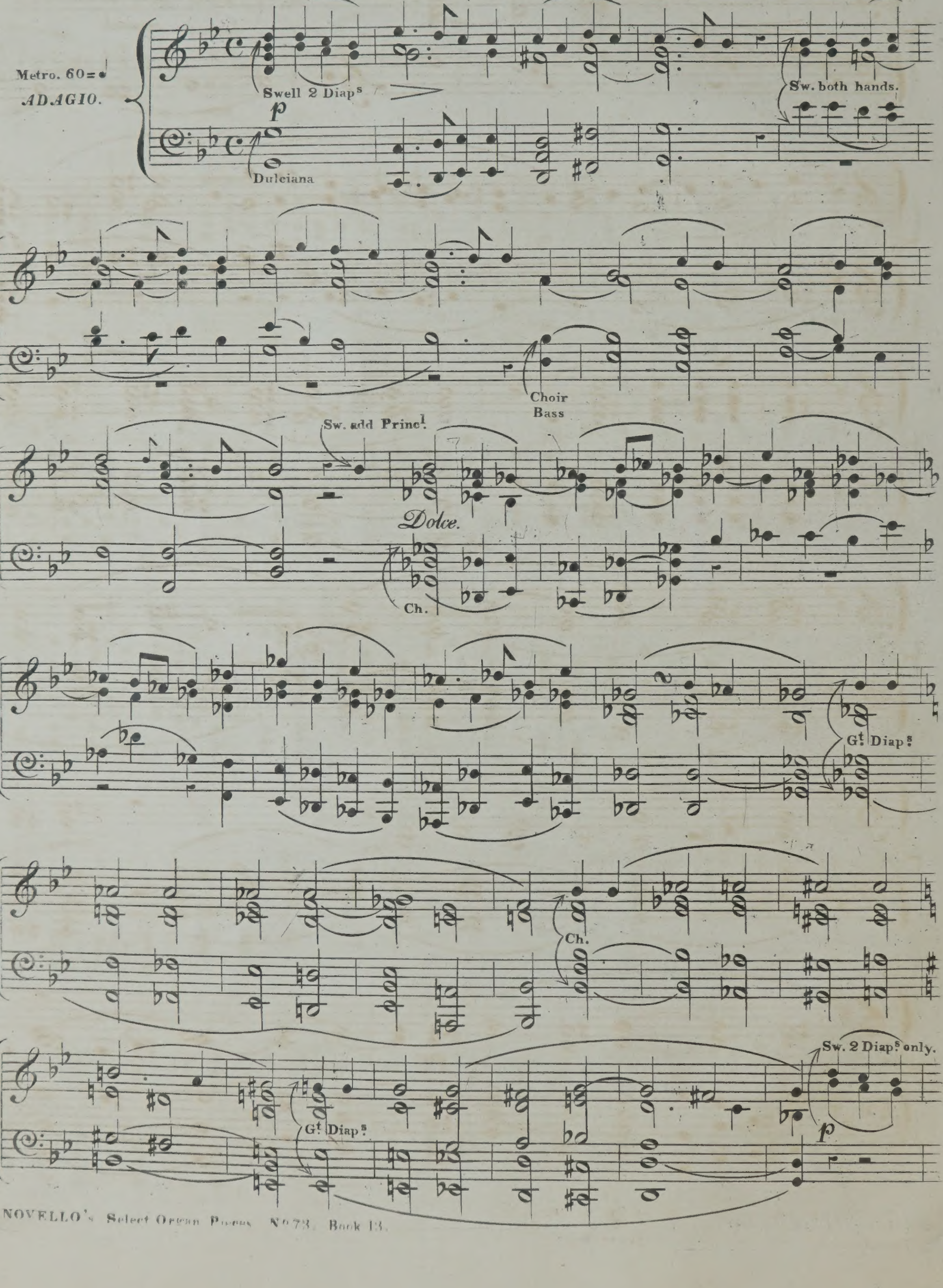

Sw.
Ch.
Sw.
Gt. Diap.s
Ch.
Ch.
Ch.
Ch.
Gt. Org.
Gt. Org.
Ch.
PED. 8vi.
Sw. without Reeds.
Gt. Diap.s
Sw. Diap. only.
pp
Ch.
Gt. Diap.s

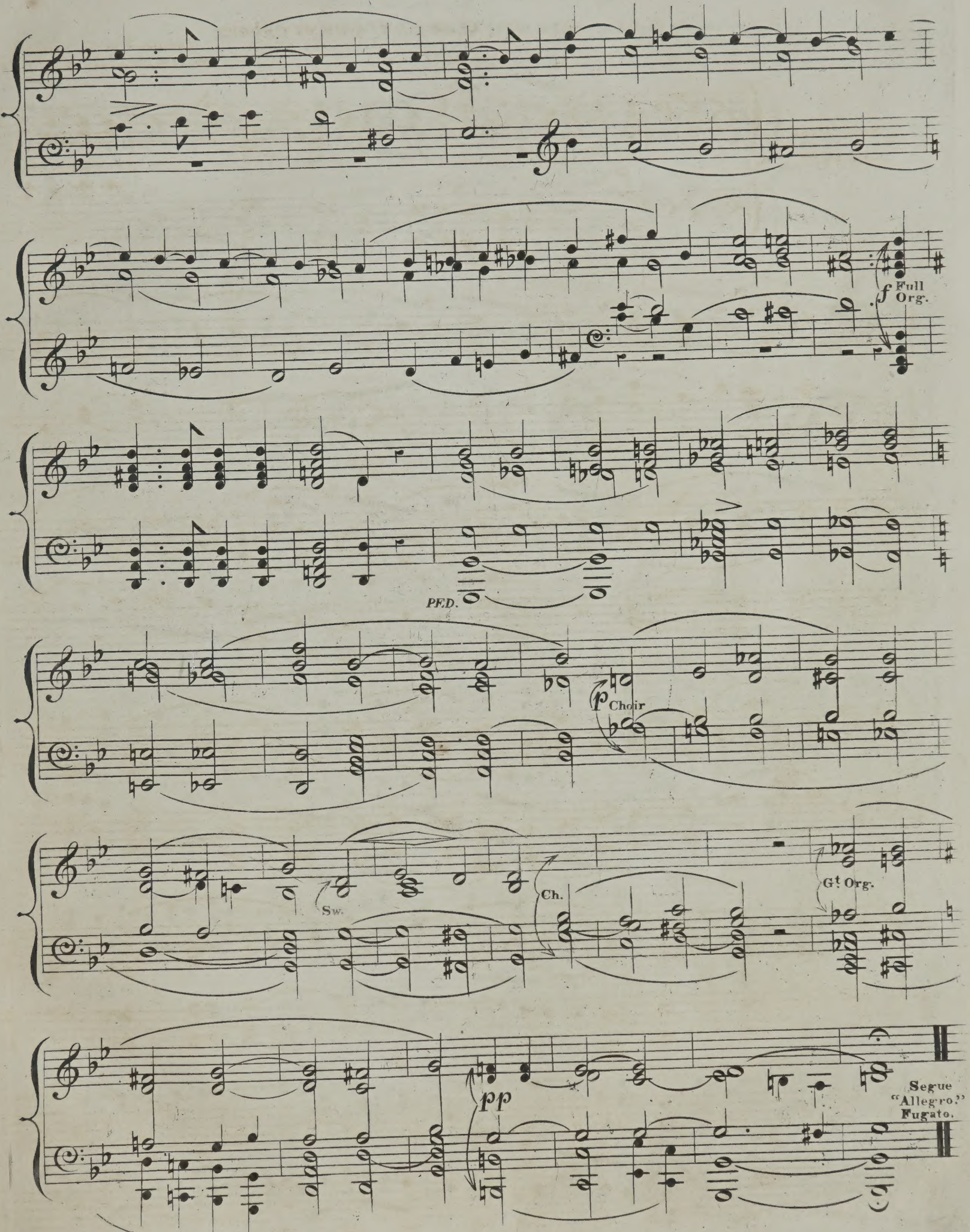

Sw. 2 Diaps.
& Princ!
Gt
Org.
Cres:
PED.
Ch.
Sw. Diaps. only.
Gt Diaps.
Ch.
Sw. Diaps.
Ch.
Ch.
Sw.
Ch.
Gt Diaps.
PED.
Ch.
Sw. Stop Diap. only.
pp
Fine.
Ch. Stop Diap. only.

"ET INCARNATUS EST."

SOLO SOPRANO, QUARTETT & SEMI-CHORUS.

Composed by V. Novello.
From the "Convent Mass." Nº 3.


Metro. 60 = ♩
ADAGIO.
Swell 2 Diap^s
p
Dulciana
Sw. both hands.
Choir Bass
Sw. add Princ^l.
Dolce.
Ch.
G^t. Diap^s.
Ch.
G^t. Diap^s.
Sw. 2 Diap^s only.
p

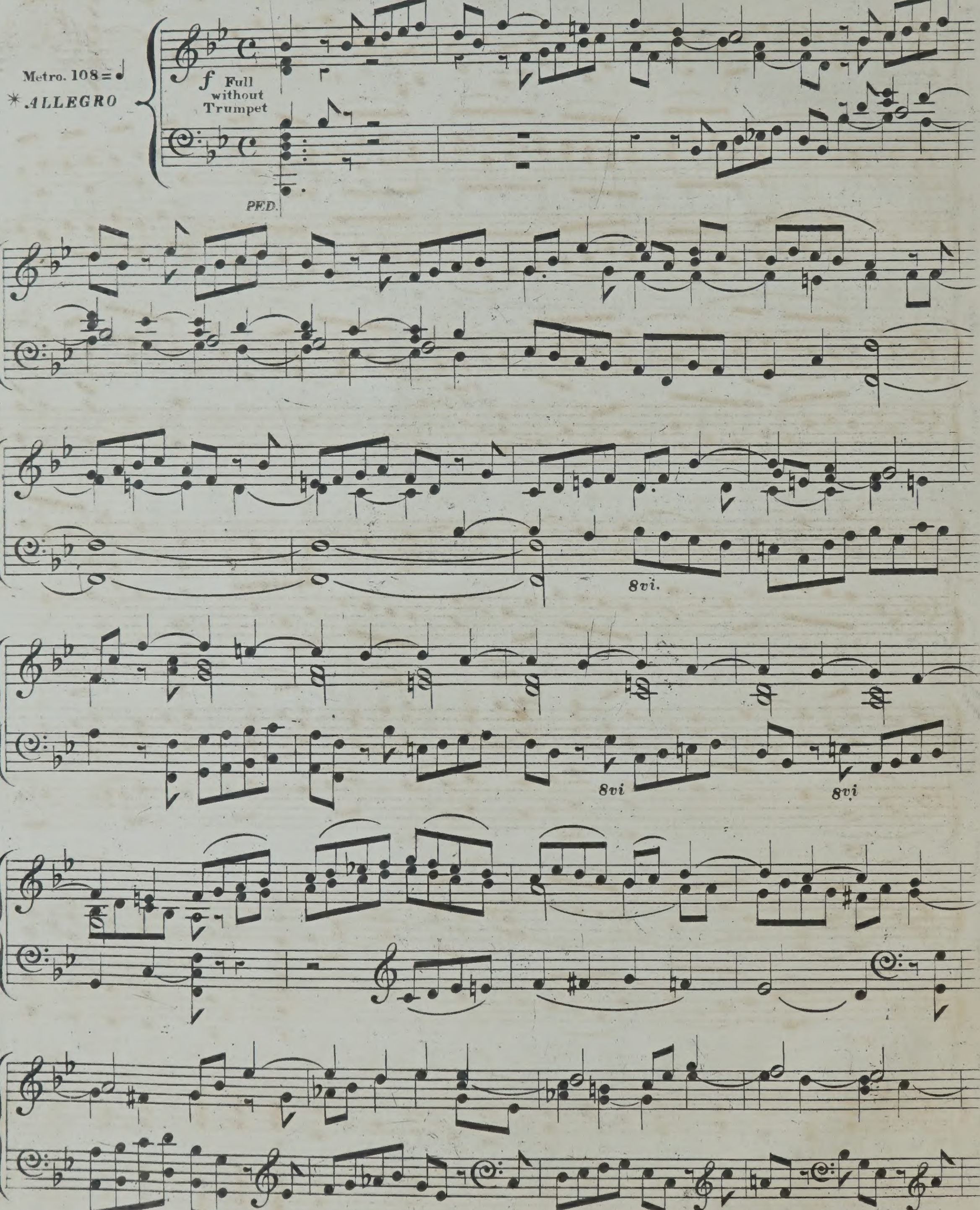

f
Full Org.
PED.
p
Choir
Sw.
Ch.
Gt. Org.
pp
Segue "Allegro." Fugato.

CORO FUGATO.

ET VITAM VENTURI

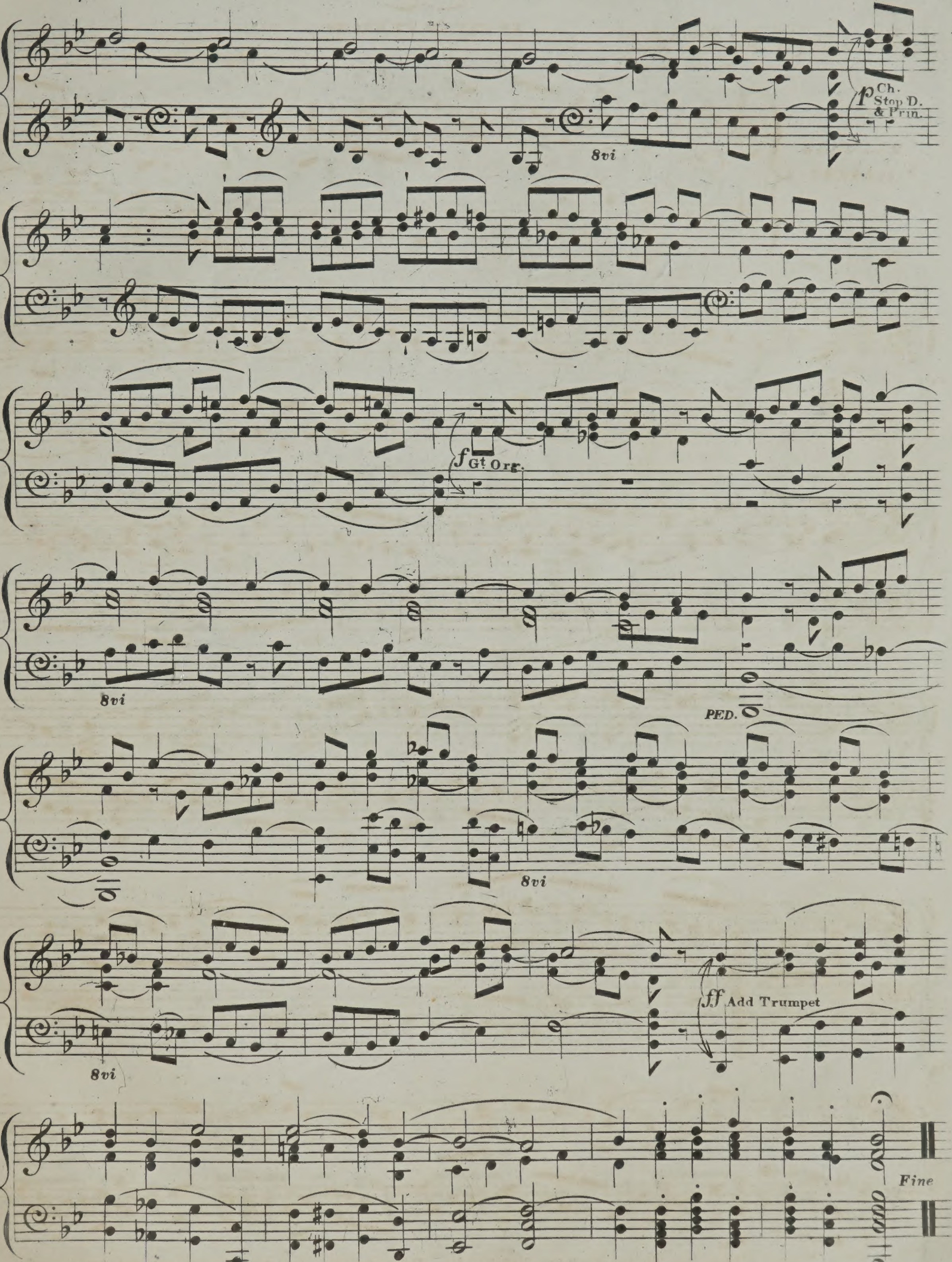
Prepare the Stops thus { CH. Stop Diap. & Princl.
Gt. Full without Reeds.

Composed by V. Novello.
From the "Convent Mass." No 3.


Metro. 108 = ♩
*ALLEGRO
f Full without Trumpet
PED.
8vi.
8vi
8vi

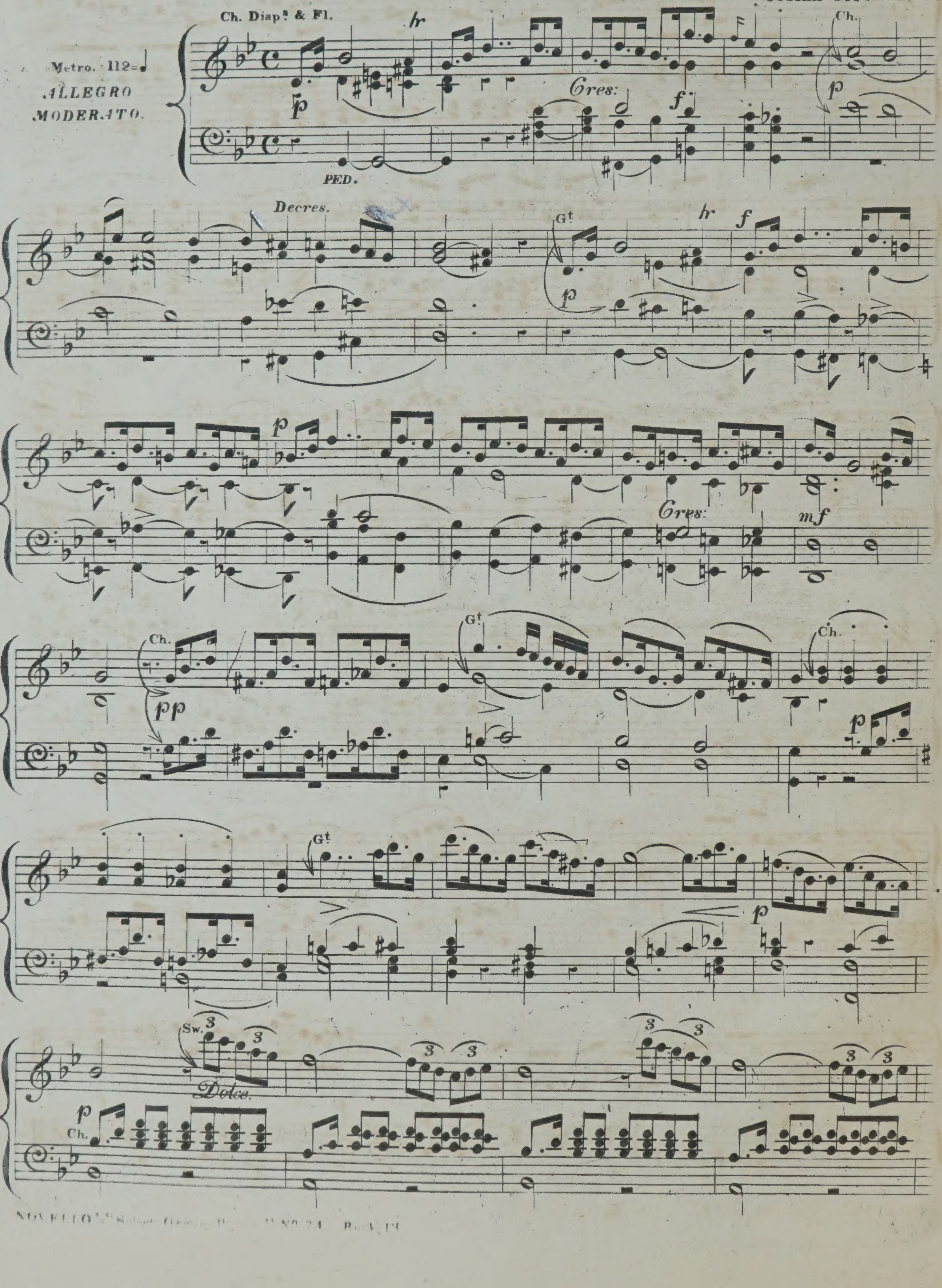
---

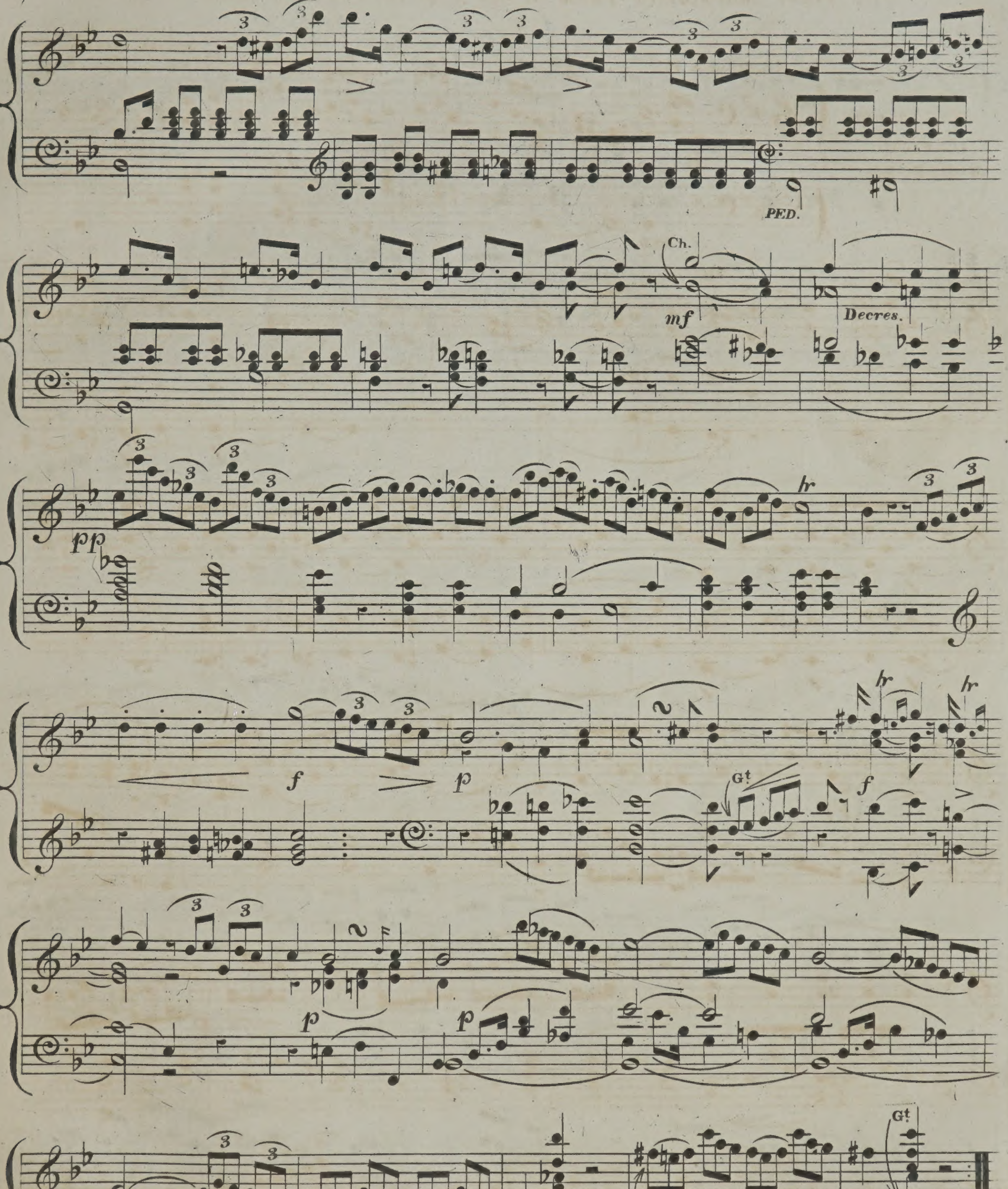
* Part of this Subject is taken from the last Fugue in NOVELLO's "Hymn to God;" but the Counterpoint is differently treated.

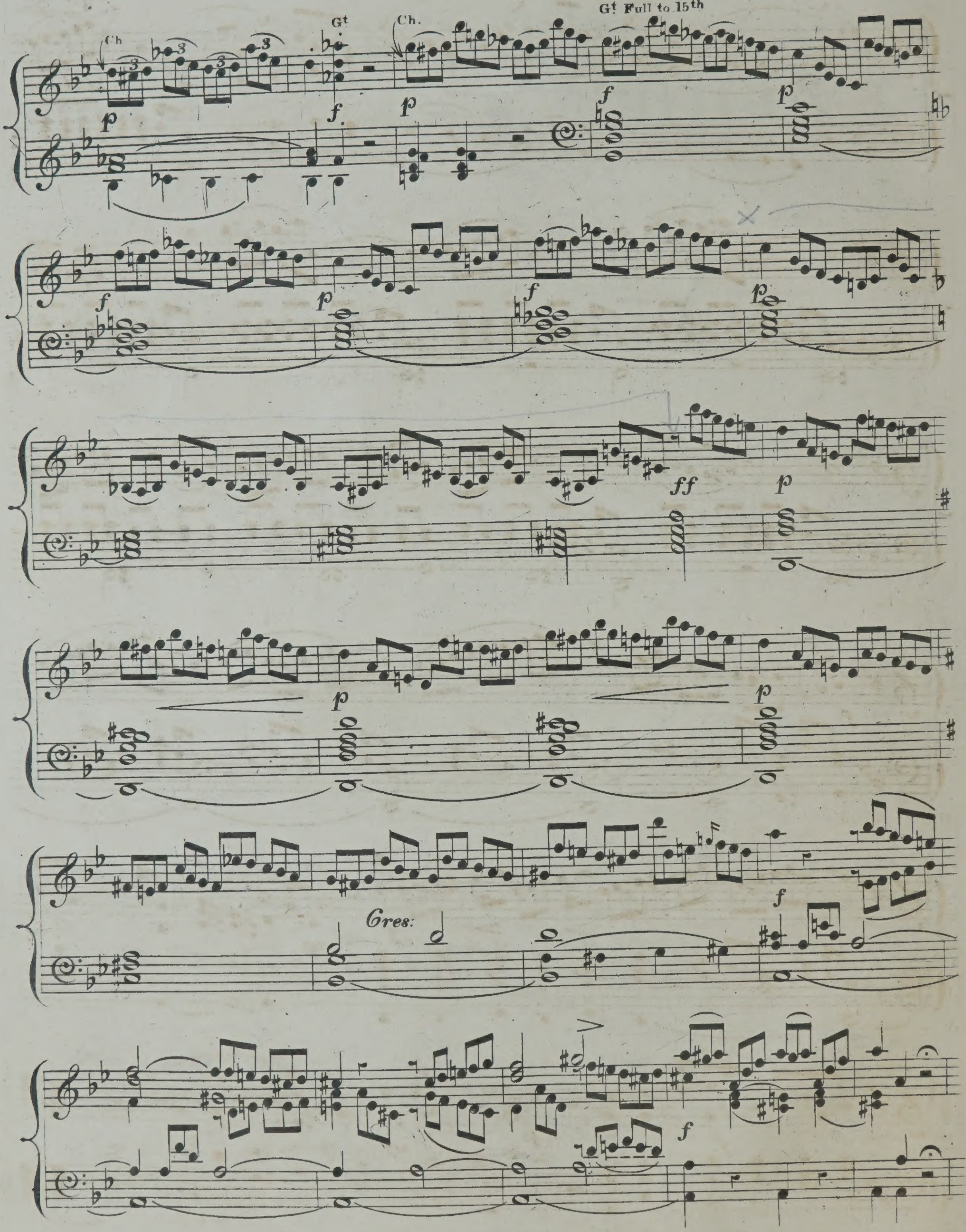

p Ch. Stop D. & Prin.
8vi
f Gt Org.
8vi
PED.
8vi
8vi
ff Add Trumpet
Fine

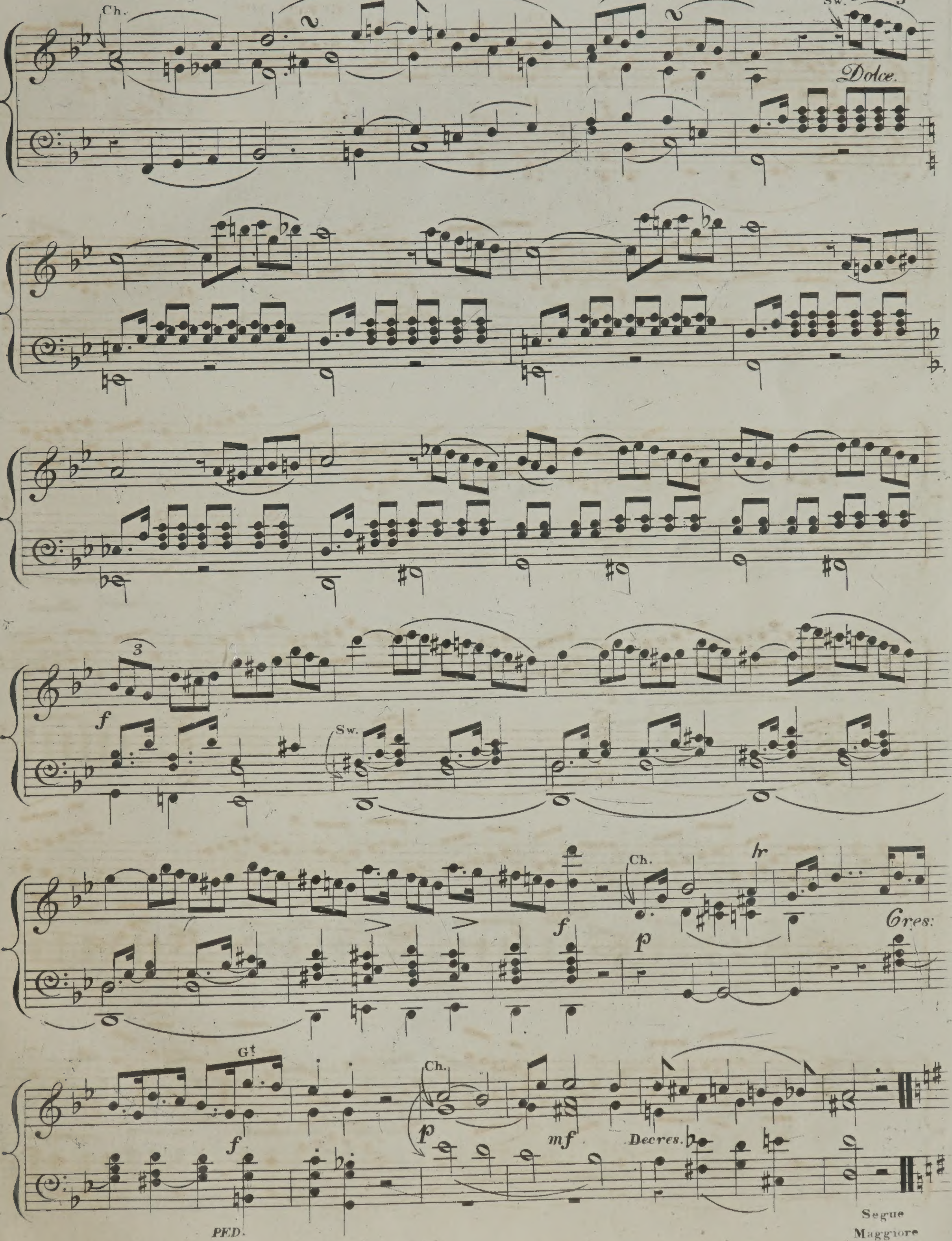
THE FIRST MOVEMENT FROM SPOHR'S QUARTETT in G Minor.

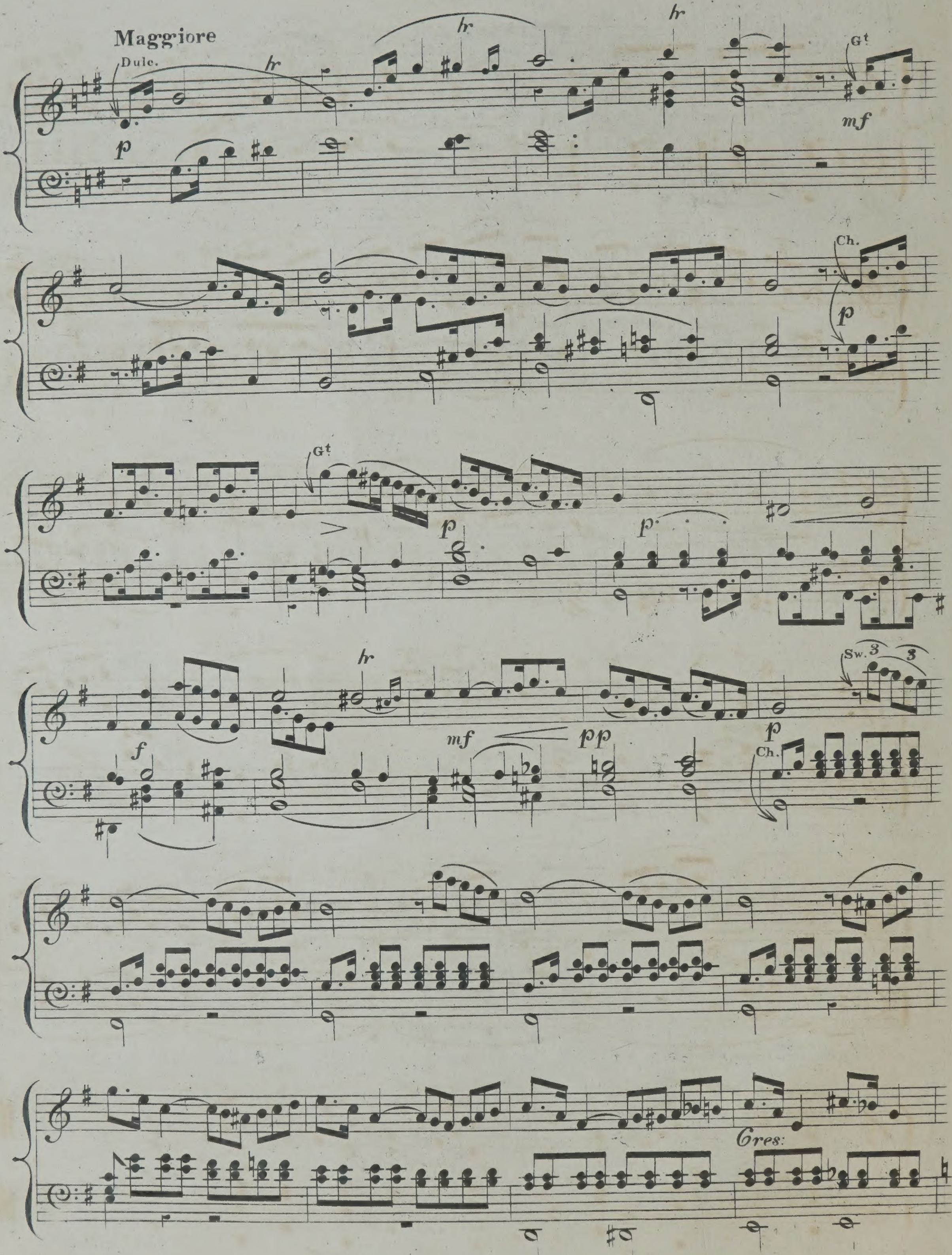
Arranged by
JOSIAH PITTMAN.

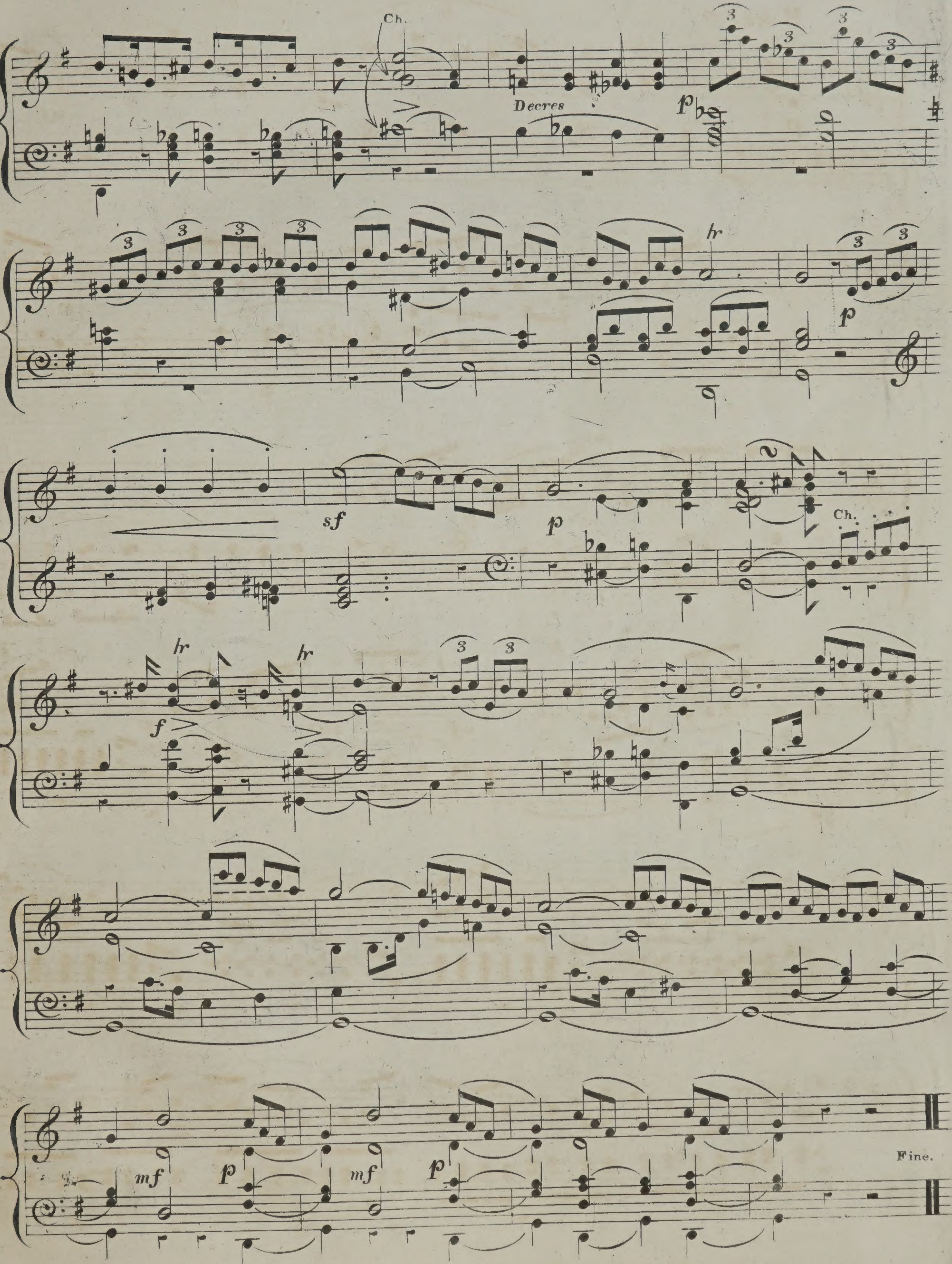

Metro. 112=♩
ALLEGRO MODERATO.
Ch. Diapⁿ. & Fl.
p
PED.
Cres:
f
Ch.
p
Decres.
Gᵗ
p
f
p
Cres:
mf
Ch.
pp
Gᵗ
Ch.
p
Gᵗ
p
Sw.
3
Dolce.
p
Ch.


PED.
Ch.
mf
Decres.
pp
tr
f
p
Gt
Ch.


Ch
Gt
Ch.
Gt Full to 15th
p
f
p
f
p
f
p
f
p
ff
p
p
p
Cres:
f
f


Ch.
Sw.
3
3
Dolce.
3
f
Sw.
Ch.
tr
f
p
Cres:
Gt
f
Ch.
p
mf
Decres.
PED.
Segue
Maggiore


Maggiore
Dulc.
p
hr
hr
hr
Gt
mf
Ch.
p
Gt
p
p
hr
f
mf
pp
Sw.
3
3
p
Ch.
Cres:

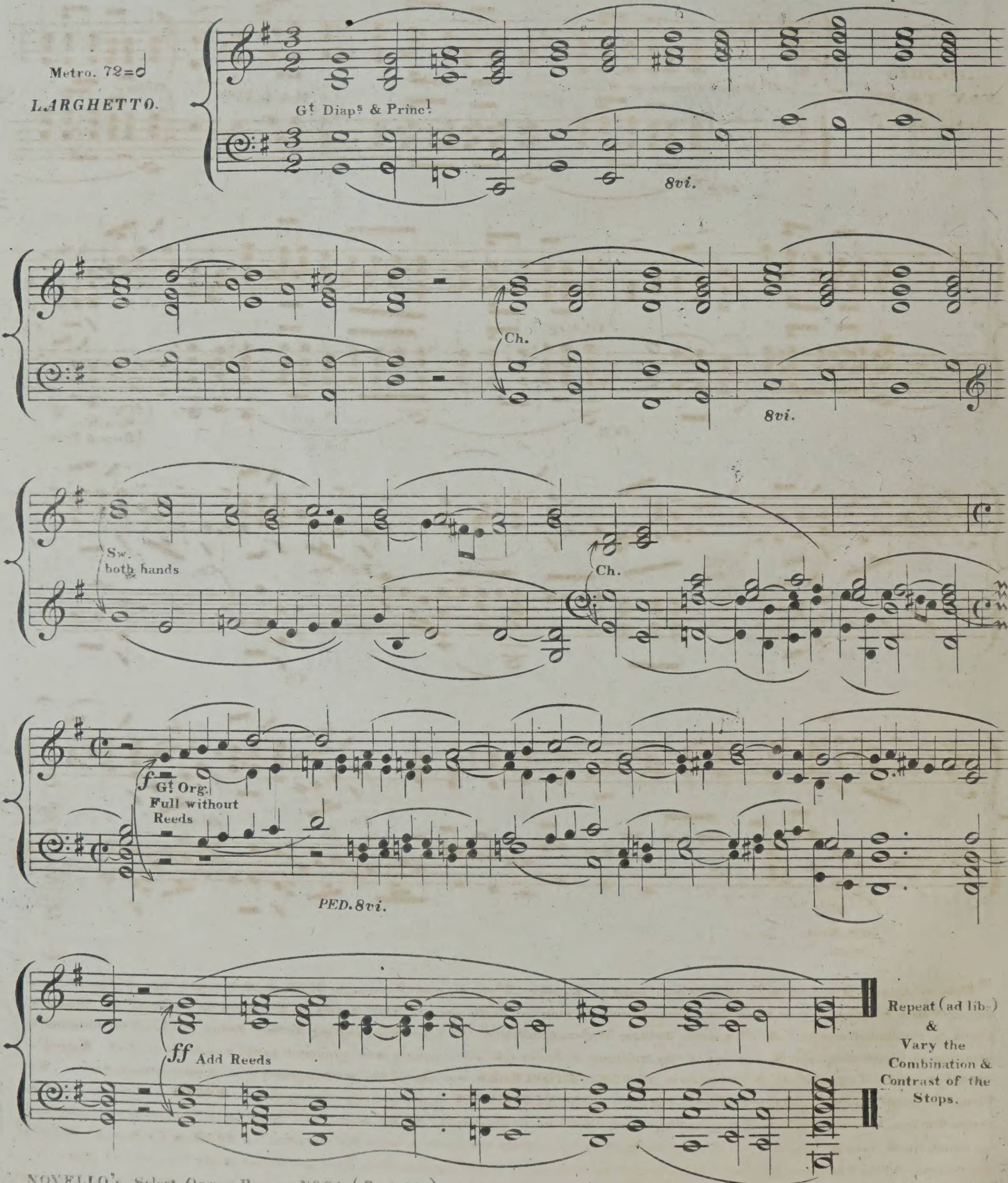

Ch.
Decres
p
3
tr
p
sf
p
Ch.
f
tr
mf
p
Fine.

BONE PASTOR.

MOTETT. 4 VOICES.

Prepare the Stops thus
SW. Full with Reeds.
Gt. 2 Diaps. & Prin.
CH. Full to 15th

Composed by **PALESTRINA**. 1575.
Arranged by **NOVELLO**. 1840.
From a rare M.S. in his possession.


Metro. 72 = 𝅗𝅥
LARGHETTO.
Gt. Diaps. & Princl.
8vi.
Ch.
8vi.
Sw. both hands
Ch.
f Gt. Org. Full without Reeds
PED. 8vi.
ff Add Reeds
Repeat (ad lib.) & Vary the Combination & Contrast of the Stops.

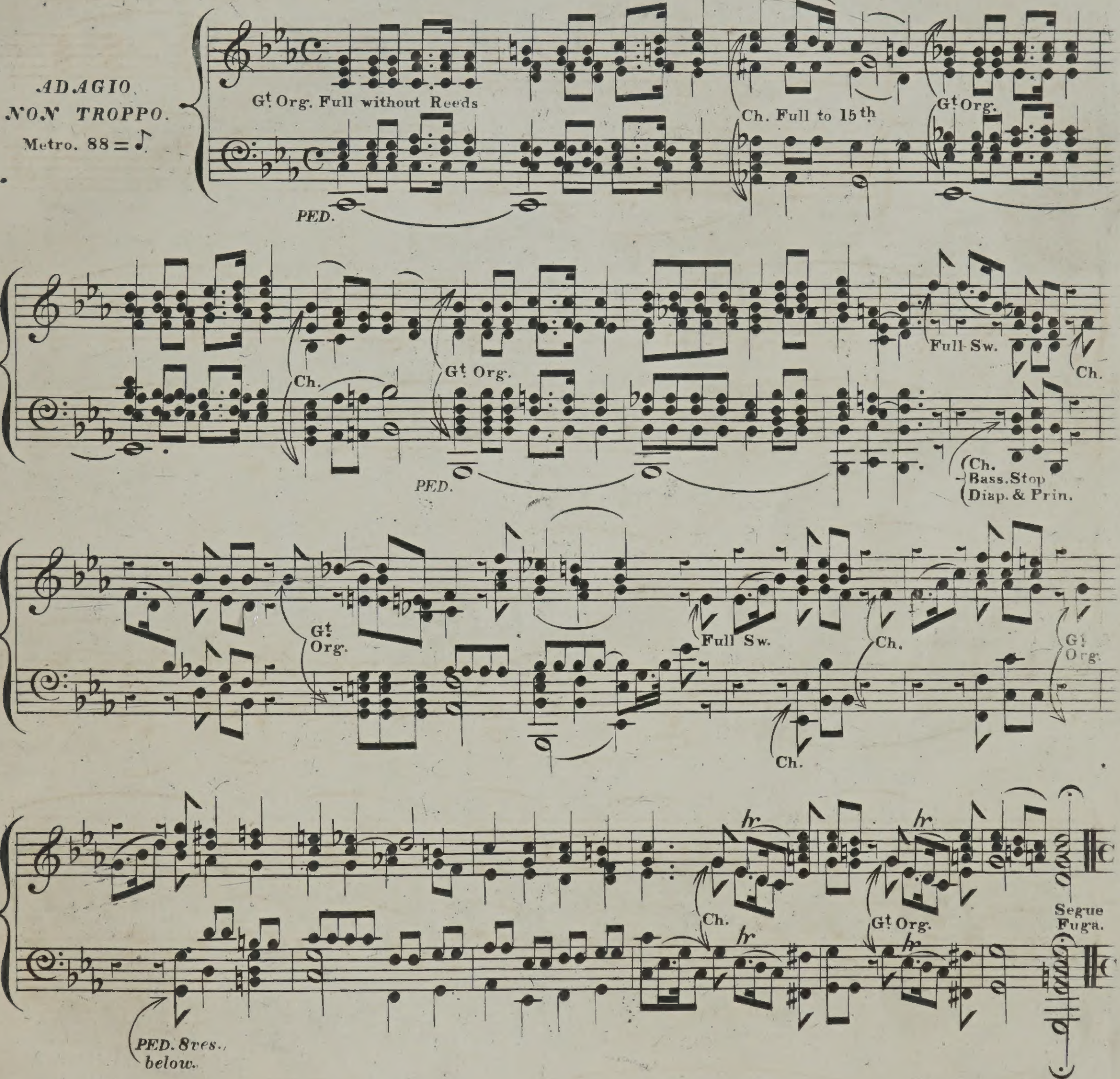
DEXTERA DOMINE.

OFFERTORY for 4 Voices & Orchestral Accomp^{ts}.

Prepare the Stops thus
SWELL. Full.
GREAT. Full without Reeds.
CHOIR. Full to 15th

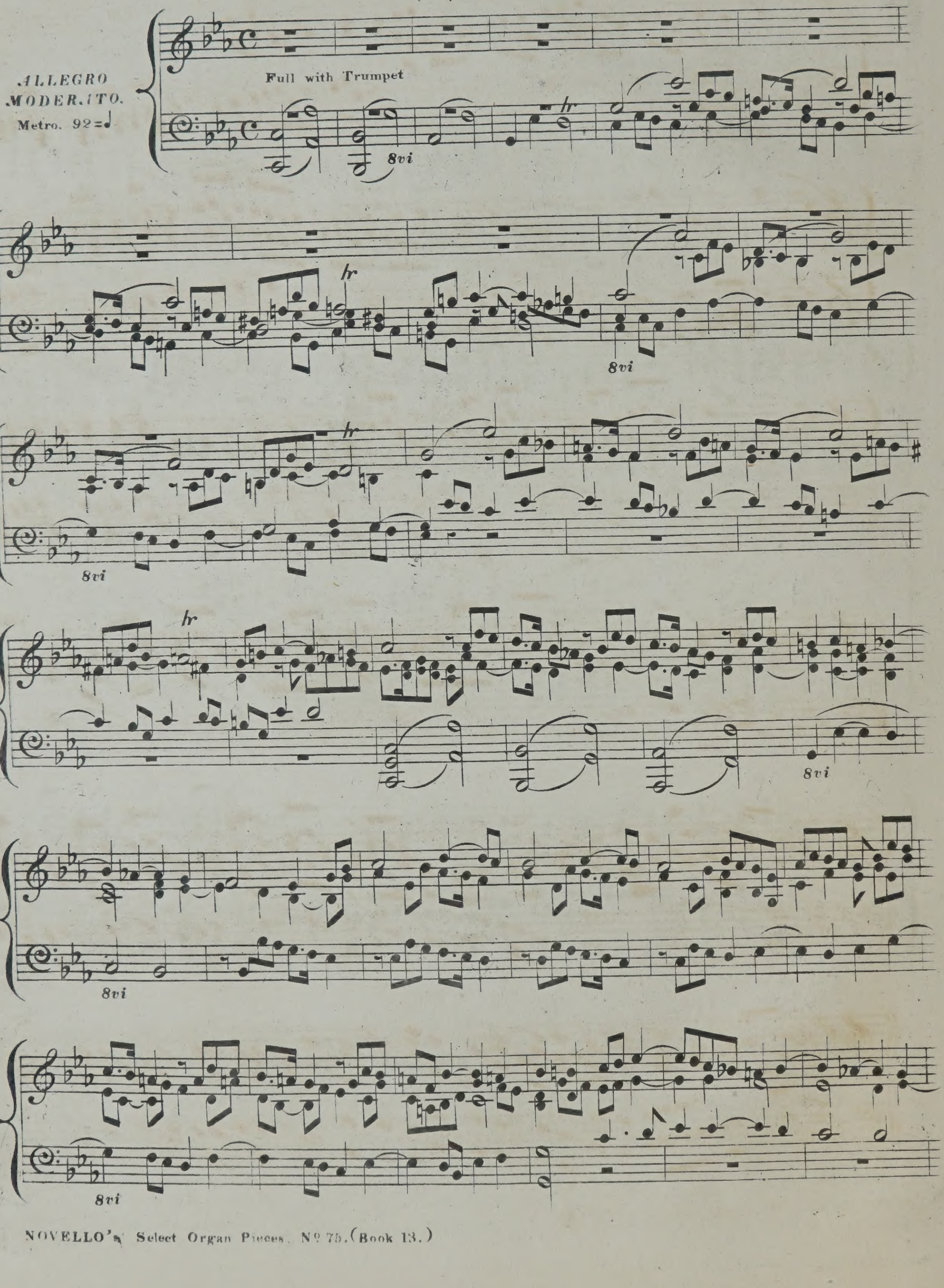
Composed by **ALBERECHTSBERGER.***
Arr^{d} from the Full Score by
V. NOVELLO. 1839.

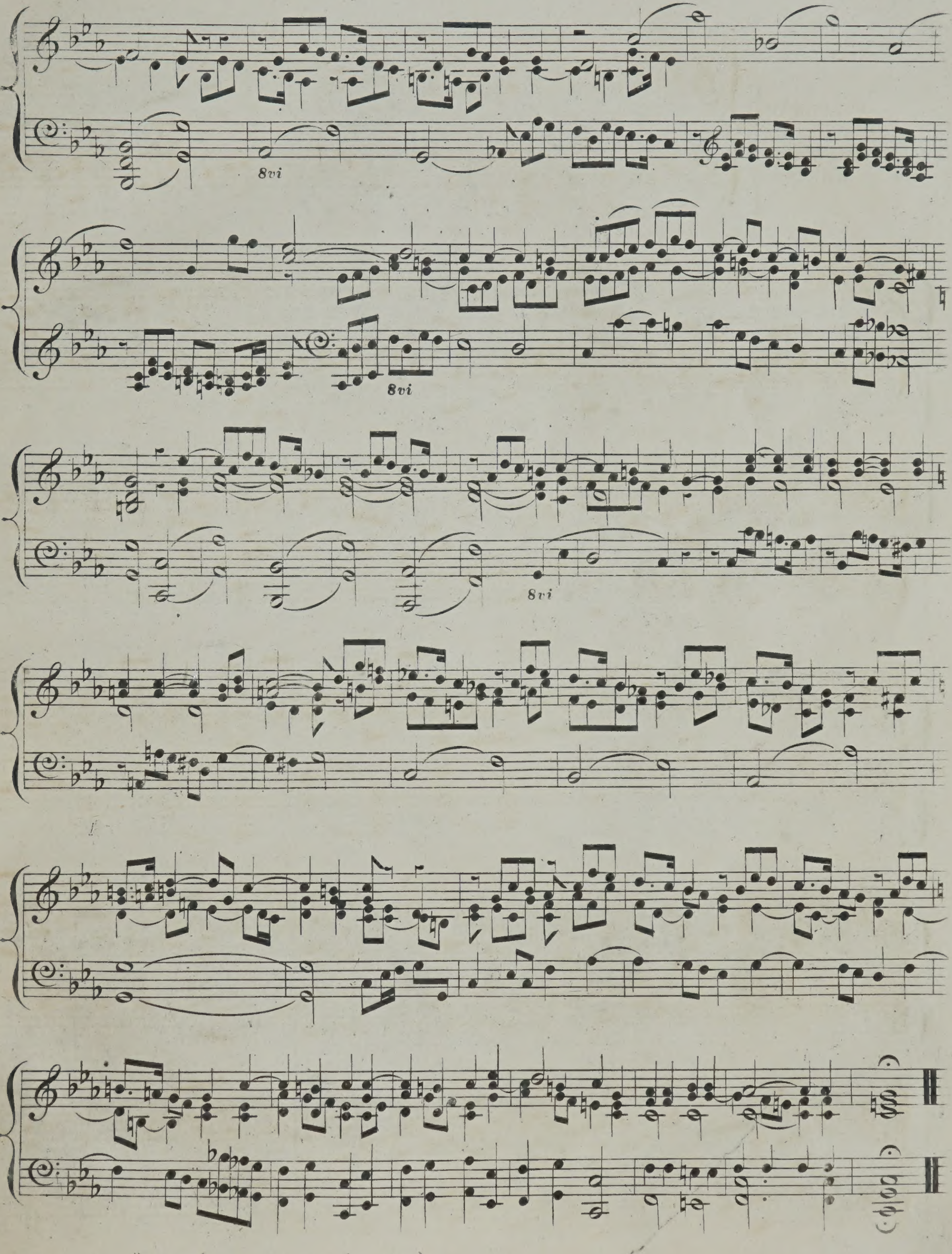
ADAGIO NON TROPPO.
Metro. 88 = ♪



---

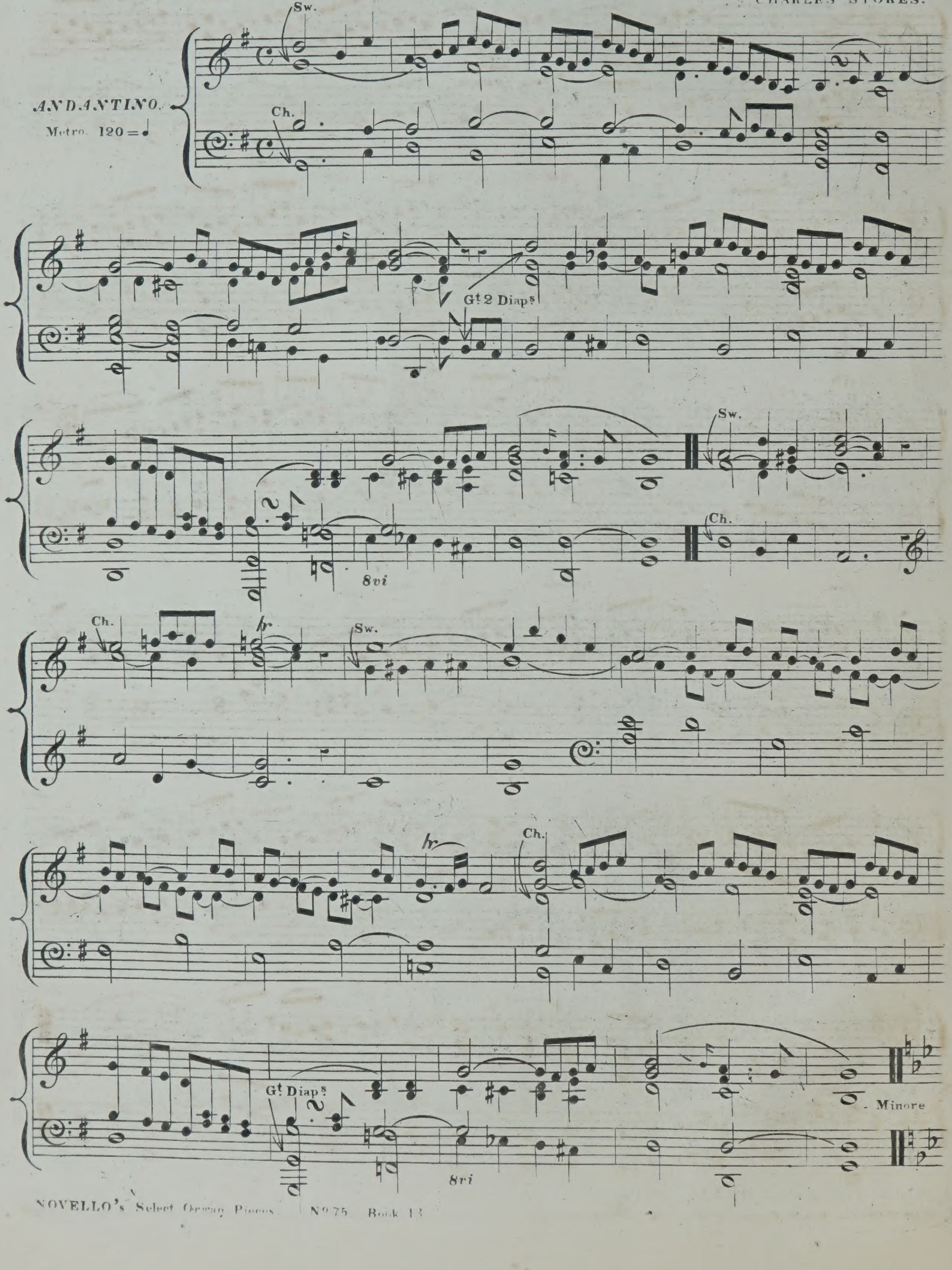
*This celebrated Theorist & Composer was born at *Kloster Neuber*, near Vienna, in 1736, &, at the early age of 7 years, was engaged as a Singing boy in his native town, whence he removed to the magnificent Abbey at Moelk, on the banks of the Danube, where he conducted a school, & afterwards became Organist to the grand Church belonging to that Abbey. In 1772 he obtained the situation of Court Organist & member of the Academy at Vienna, & subsequently was appointed to the honorable post of *Kapell-meister* at the Cathedral of S^{t} Stephen's. **ALBERECHTSBERGER** was one of the most learned of modern contrapuntists. He formed a great number of eminent Pupils, amongst whom **BEETHOVEN** is particularly distinguished. **HAYDN** had the greatest esteem for him, & is said also to have sometimes consulted him professionally. Of his works, his "Treatise on Composition," is the one by which he is best known: it is an excellent work, & is for modern composition what the "*Gradus*" of **FEUX** is for Ancient Music. He died in 1803. The above specimen of his free & masterly style of writing, has lately been performed at the Concerts of Ancient Music (1839) adapted to English words, with full Accomp^{ts} for the Wind Instruments which have been added by M^{r} Kearns, with great skill & knowledge of Orchestral effect.

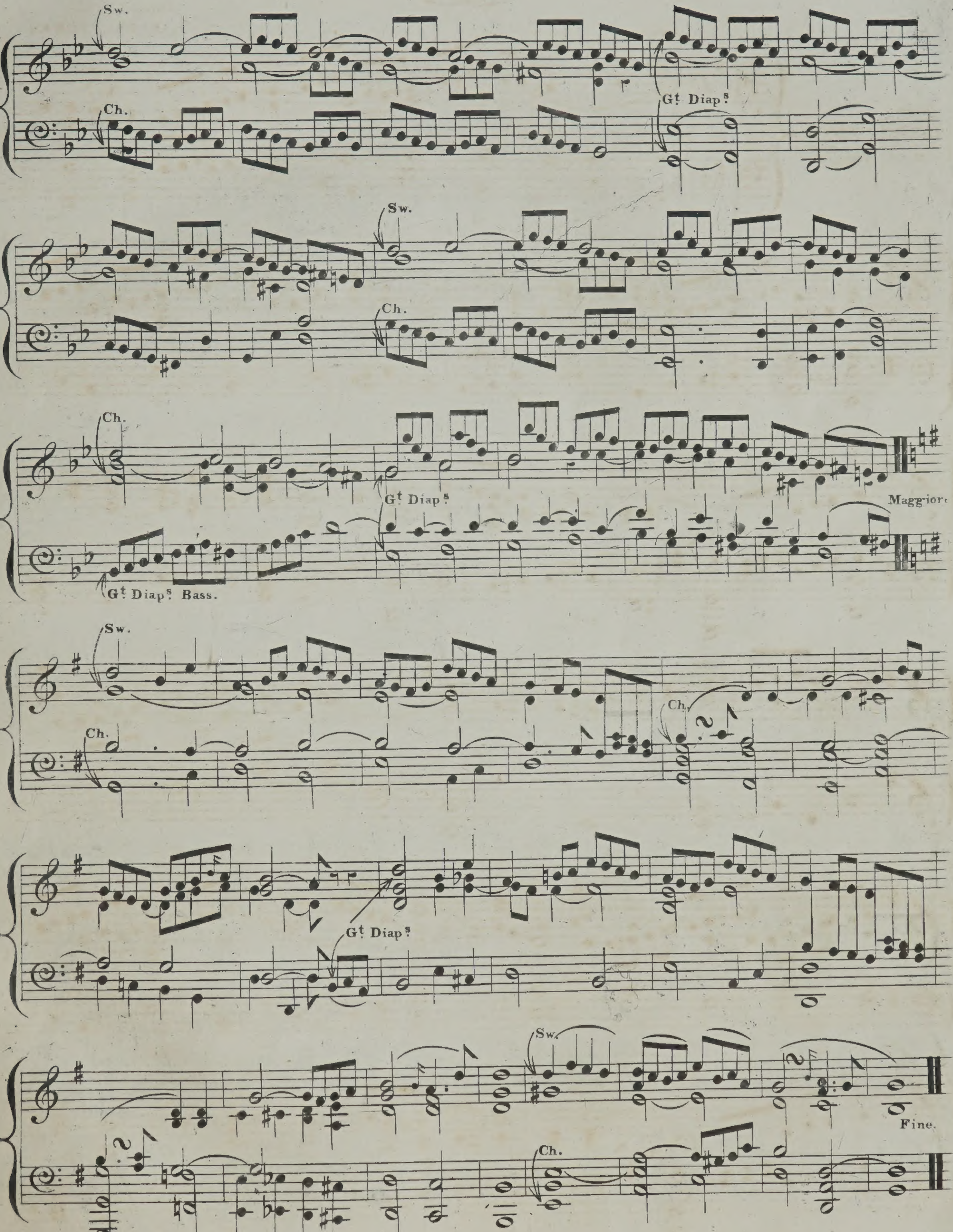

ALLEGRO
MODERATO.
Metro. 92=♩
Full with Trumpet
tr
8vi
tr
8vi
tr
8vi
tr
8vi
8vi
8vi


8vi
8vi
8vi

ORGAN PIECE.

Composed by
CHARLES STOKES.

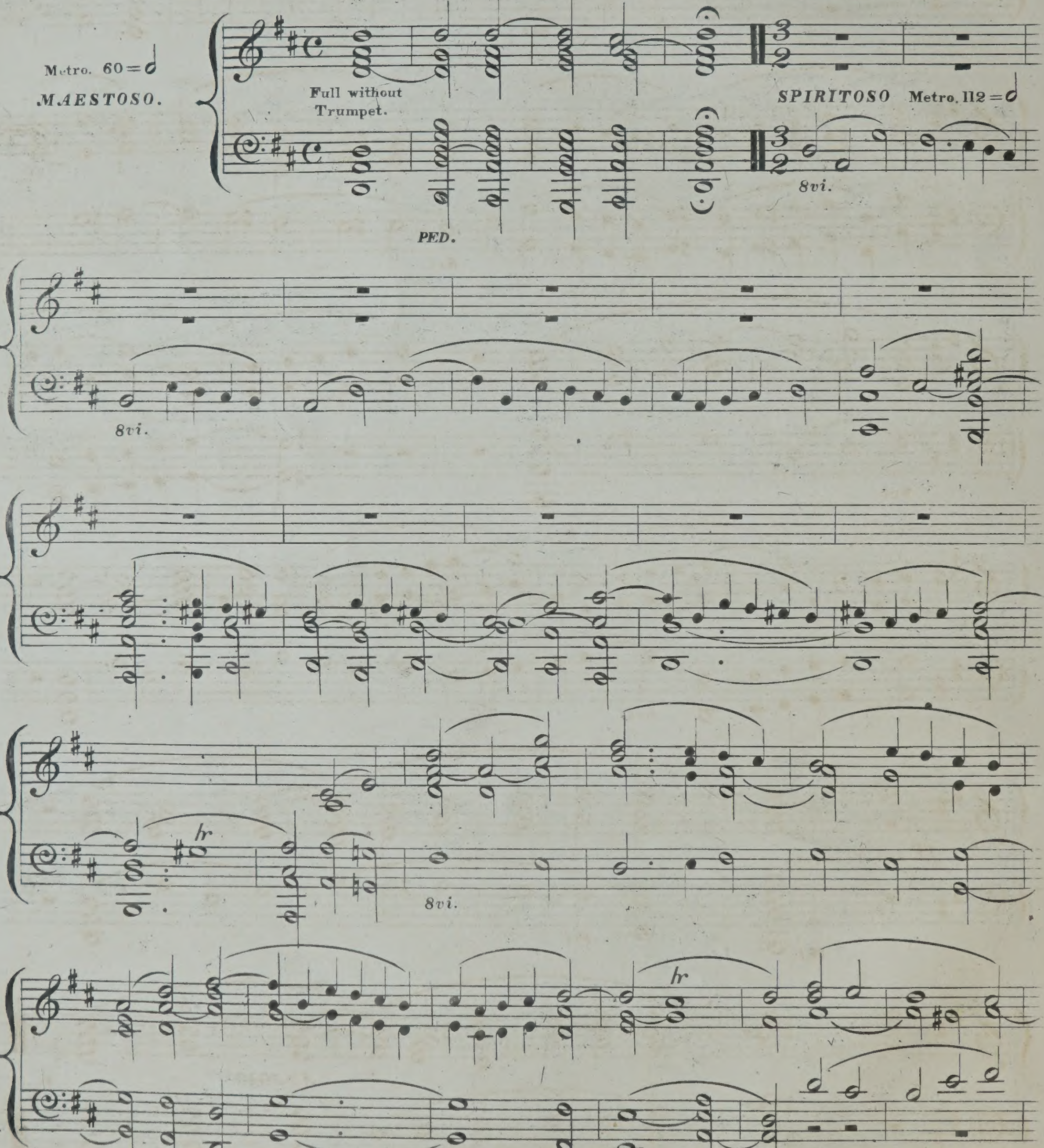

ANDANTINO.
Metro. 120 = ♩
Sw.
Ch.
Gt 2 Diaps
Sw.
Ch.
8vi
Ch.
Sw.
Ch.
Gt Diaps
8vi
Minore

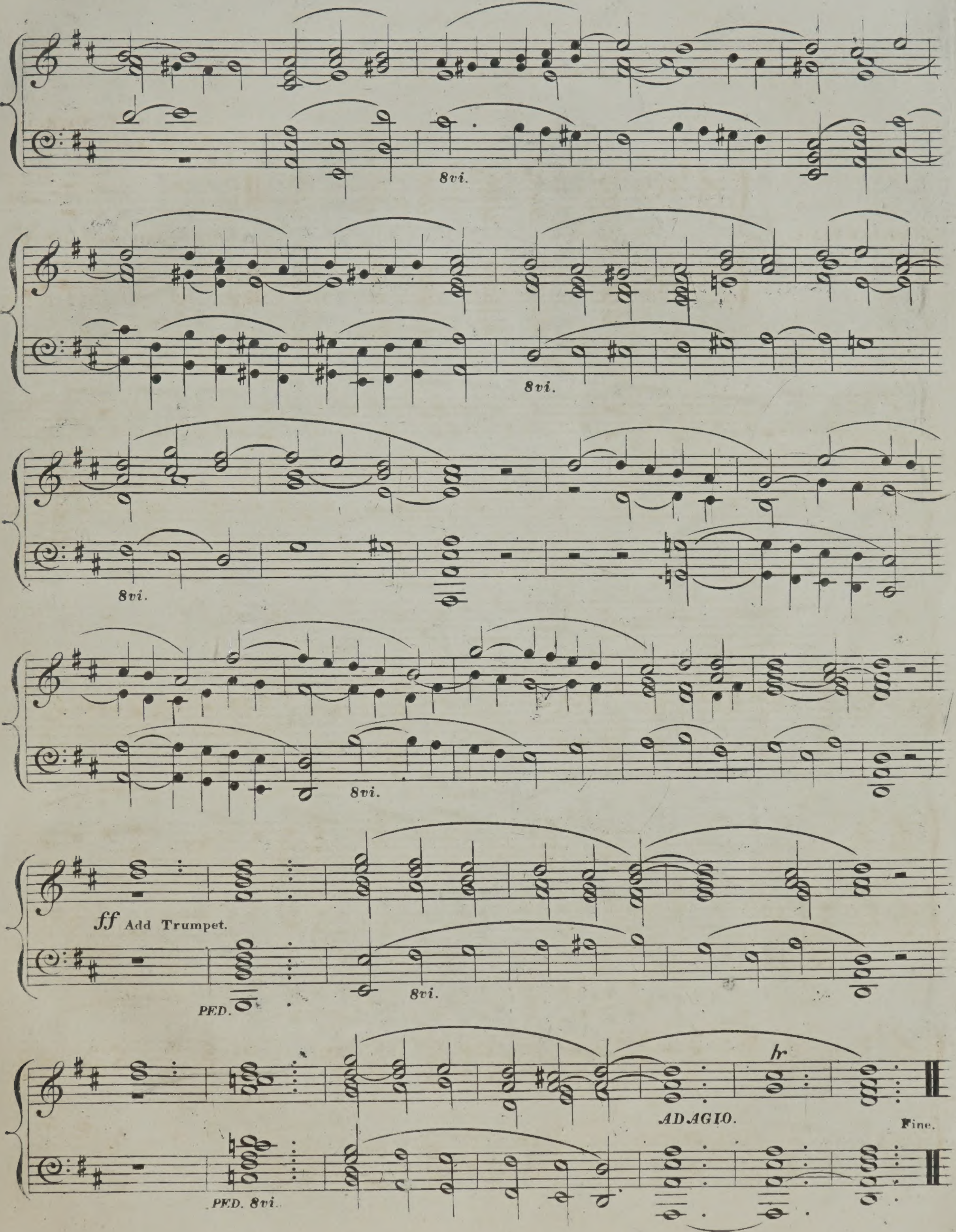

Sw.
Ch.
Gt. Diaps.
Sw.
Ch.
Ch.
Gt. Diaps.
Gt. Diaps. Bass.
Maggiore
Sw.
Ch.
Ch.
Gt. Diaps.
Sw.
Ch.
Fine.

CUM SANCTO SPIRITU.

CHORAL FUGUE for 4 VOICES.

Composed by V. NOVELLO.
From the Mass in D. No 2.


Metro. 60 = 𝅗𝅥
MAESTOSO.
Full without Trumpet.
PED.
SPIRITOSO Metro. 112 = 𝅗𝅥
8vi.
8vi.
tr
8vi.
tr


8vi.
8vi.
8vi.
8vi.
ff Add Trumpet.
PED.
8vi.
PED. 8vi.
tr
ADAGIO.
Fine.

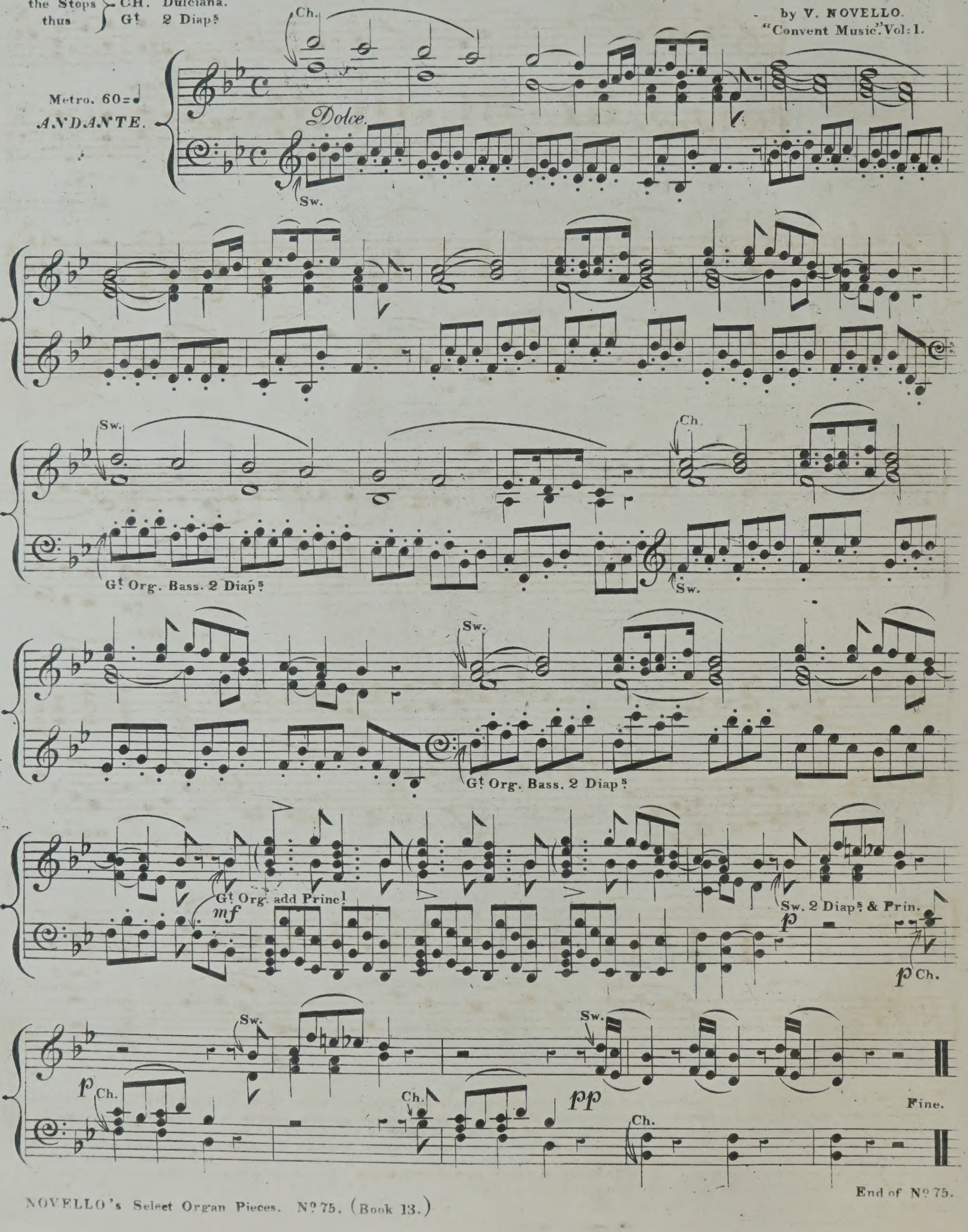
TANTUM ERGO.

5 VOICES.

Prepare the Stops thus
SW. 2 Diap.s & Hautboy.
CH. Dulciana.
Gt. 2 Diap.s

Arr.d from **MOZART'S**
"Tre bei Garzon"
by **V. NOVELLO.**
"Convent Music." Vol: 1.

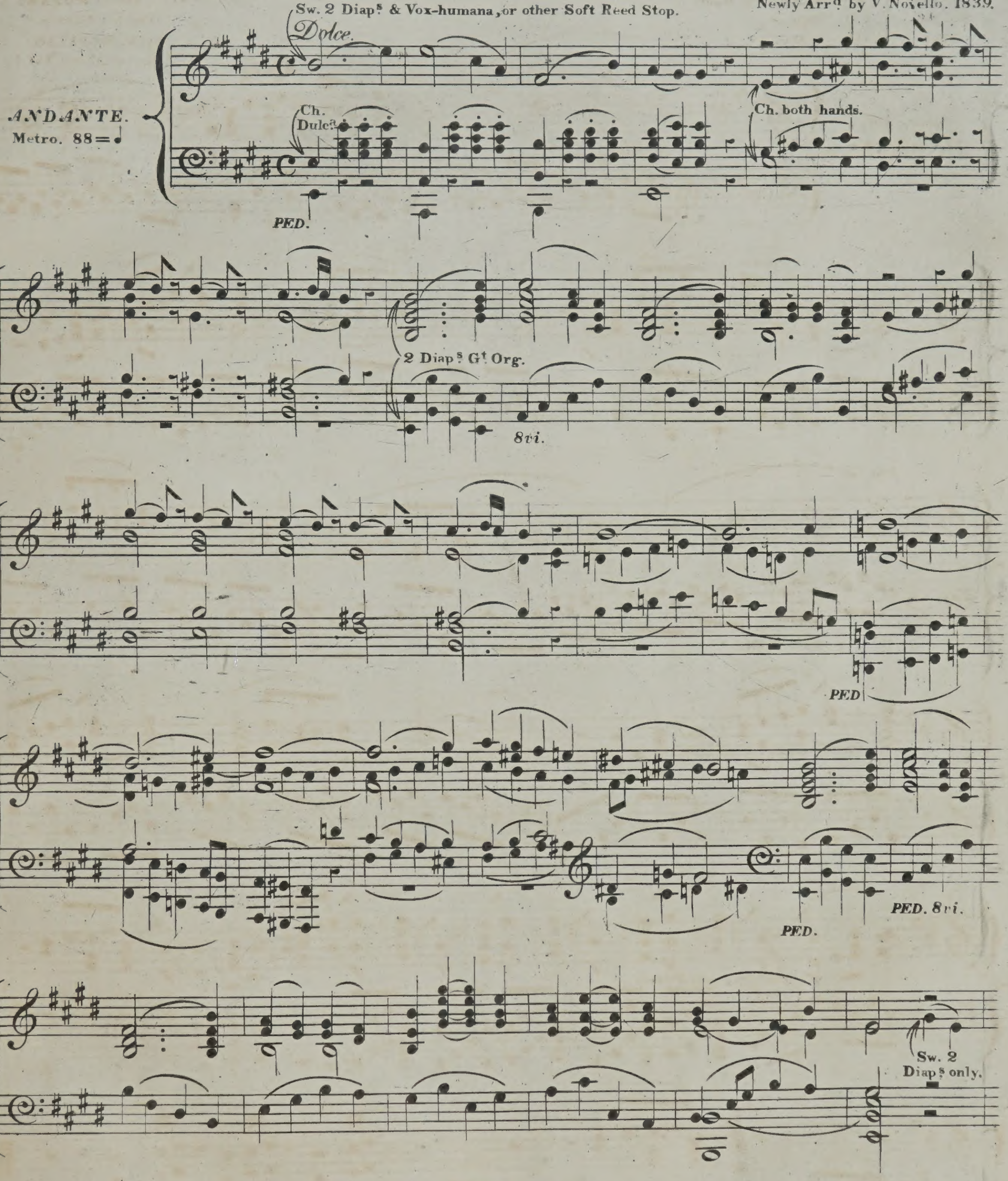
Metro. 60 = ♩
ANDANTE.


Ch.
Dolce.
Sw.
Sw.
Gt. Org. Bass. 2 Diap.s
Ch.
Sw.
Sw.
Gt. Org. Bass. 2 Diap.s
Gt. Org. add Princ.l
mf
Sw. 2 Diap.s & Prin.
p
p Ch.
Sw.
p Ch.
Ch.
Sw.
pp
Ch.
Fine.

End of No. 75.

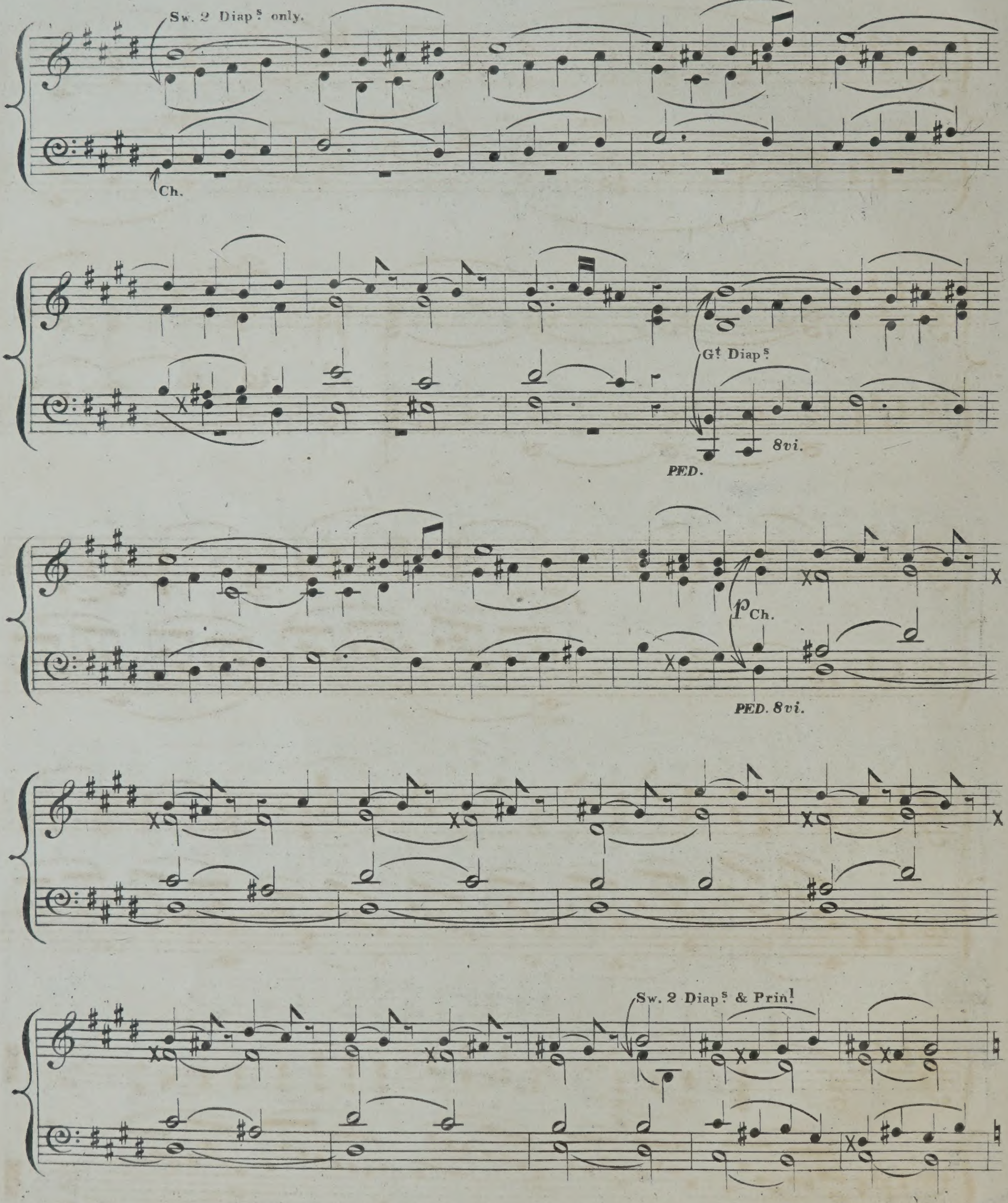
DONA NOBIS PACEM.

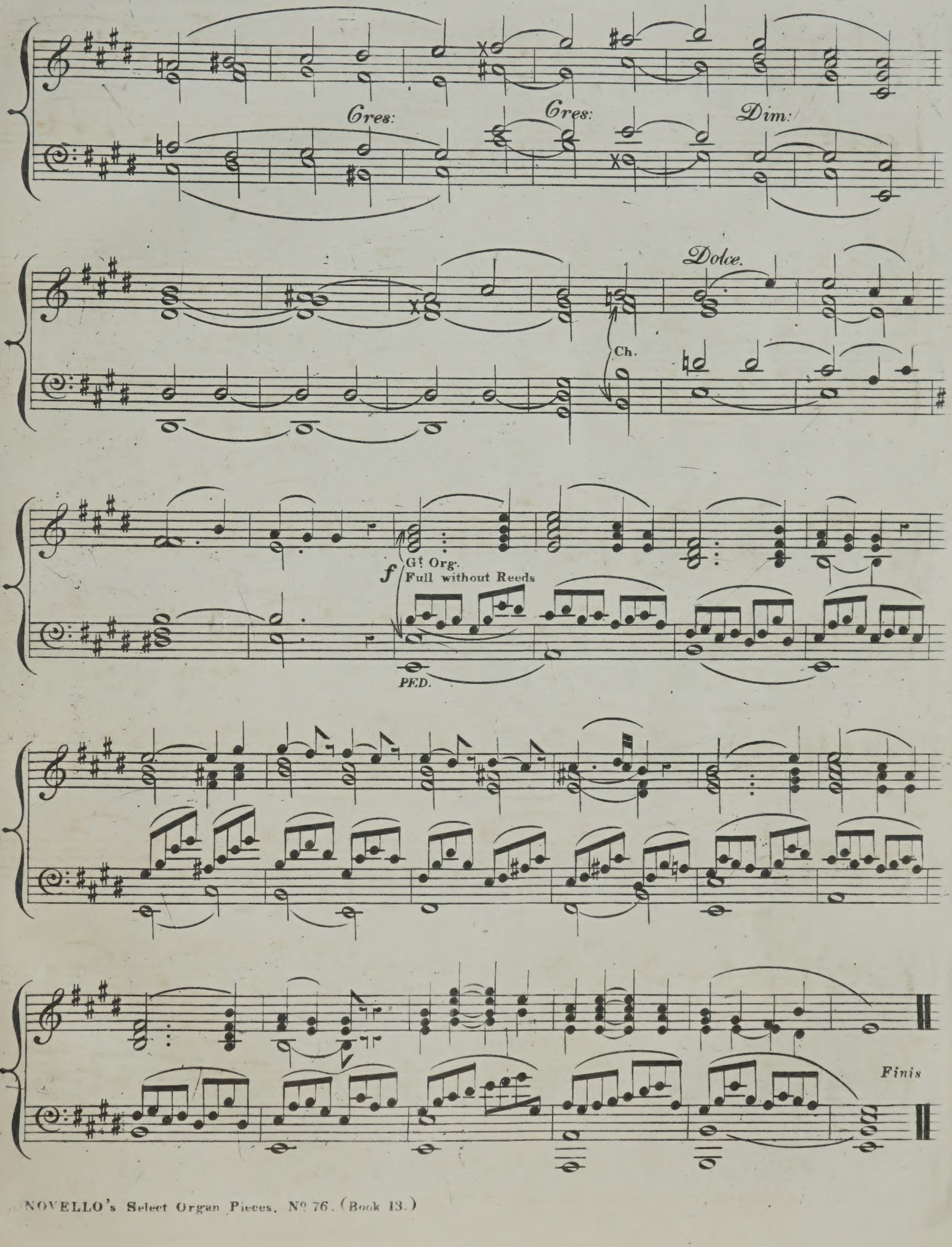
From a Mass by
THE ABBE VOGLER. *
Newly Arr^d by V. Novello. 1839.


Sw. 2 Diap^s. & Vox-humana, or other Soft Reed Stop.
Dolce.
ANDANTE.
Metro. 88=♩
Ch.
Dulce^a.
PED.
Ch. both hands.
2 Diap^s. G^t. Org.
8vi.
PED.
PED.
PED. 8vi.
Sw. 2
Diap^s. only.

---

* This well-known Organist & Composer was born at Wurtzburg in 1749. (Ten years before the death of **HANDEL.**) His father was a Violin Maker, who soon discovered the musical talents of his son, & procured him good instruction in the science, altho' he was intended for the Church. After studying under **PADRE MARTINI, HASSE & VALOTTI**, he became Chapel-Master at Stockholm, & in 1790, he visited London, where his performance on his newly-invented Organ, at the Pantheon, was much admired. He afterwards returned to the Continent, where he was the author of many musical works, both Theoretical & Practical, that are held in much esteem. Amongst his best Pupils are **WINTER, WEBER & MEYERBEER.** The above specimen of his style, is from a Mass that has never yet been publicly performed in this country.


Sw. 2 Diap^s only.
Ch.
G^t Diap^s
PED.
8vi.
p Ch.
PED. 8vi.
Sw. 2 Diap^s & Prin^l

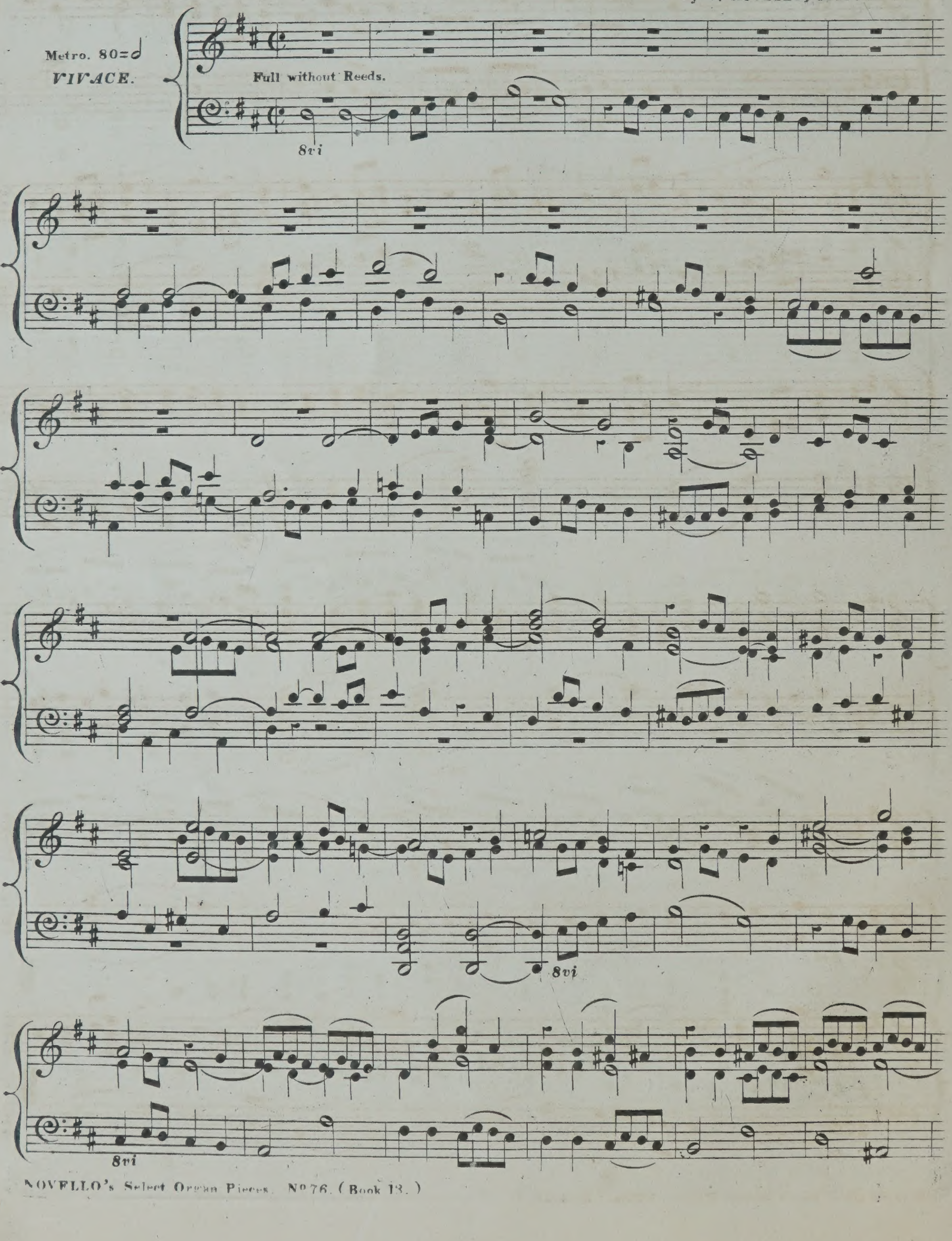

Cres:
Cres:
Dim:
Dolce.
Ch.
f
Gt Org.
Full without Reeds
PED.
Finis

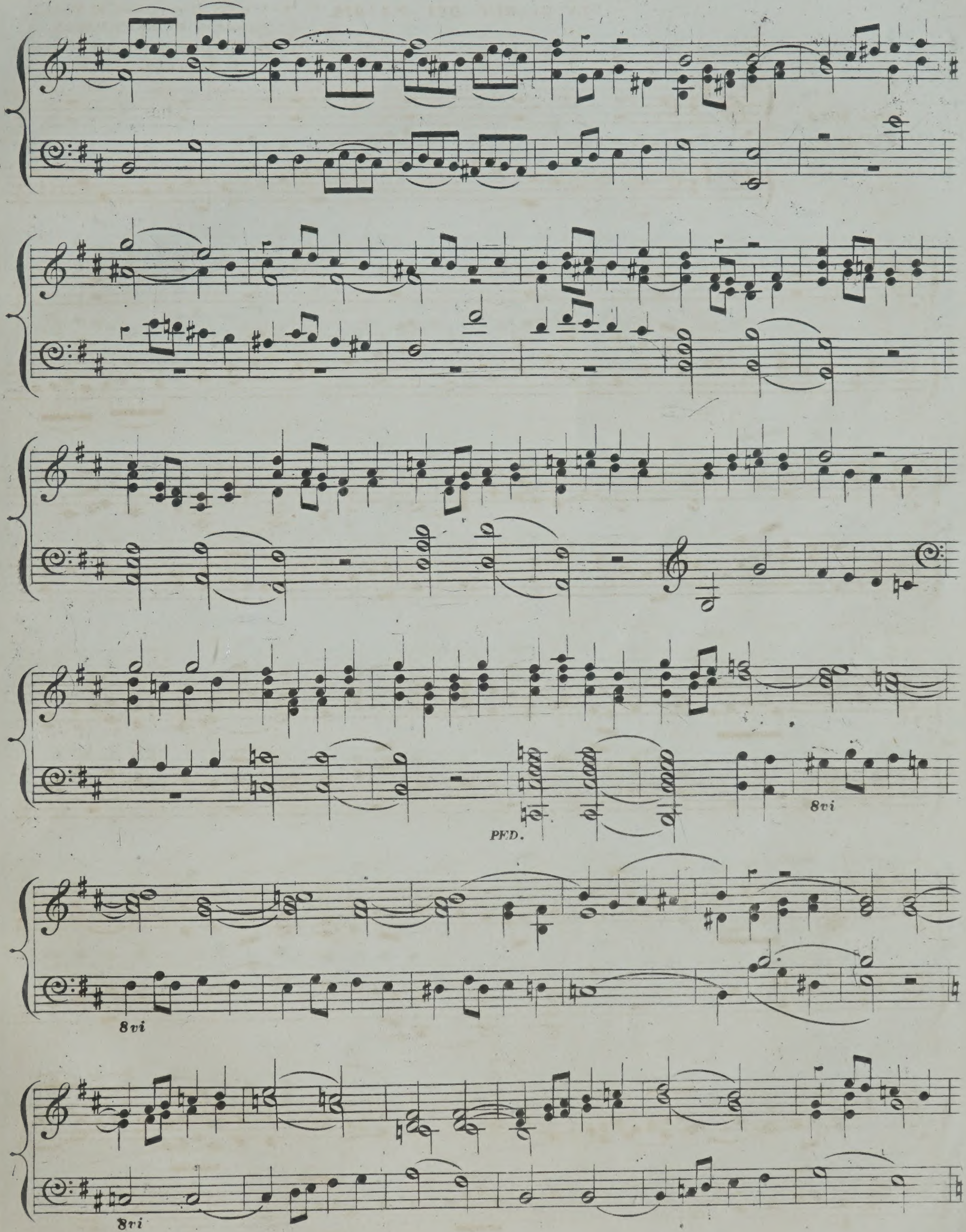
CHORAL FUGUE.

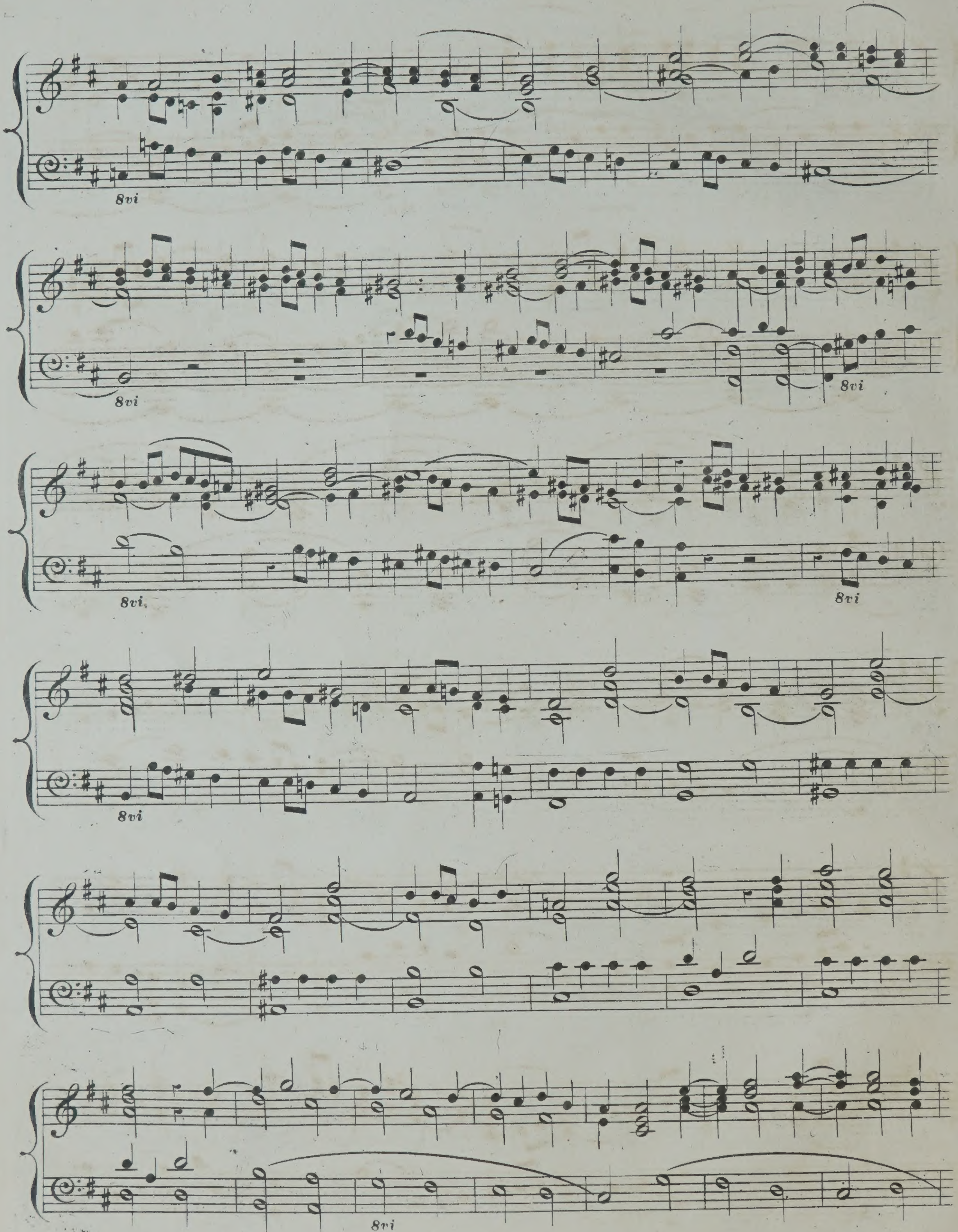
"IN GLORIA DEI PATRIS."

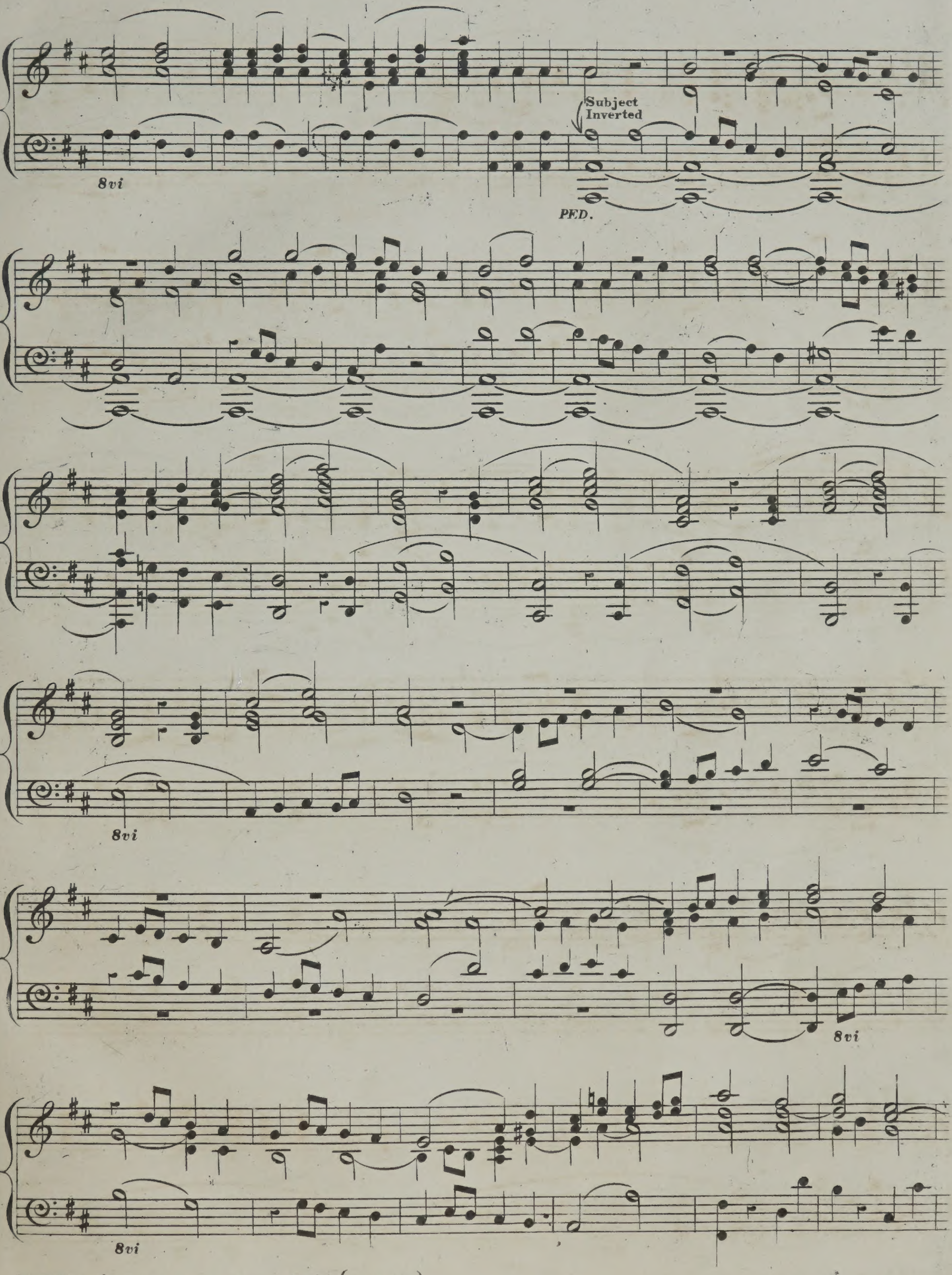
From a M.S. Mass entitled "St. Teresia."
Composed by **MICHAEL HAYDN.**
The Organ Adaptation from the Full Score
by **V. NOVELLO, 1839.**

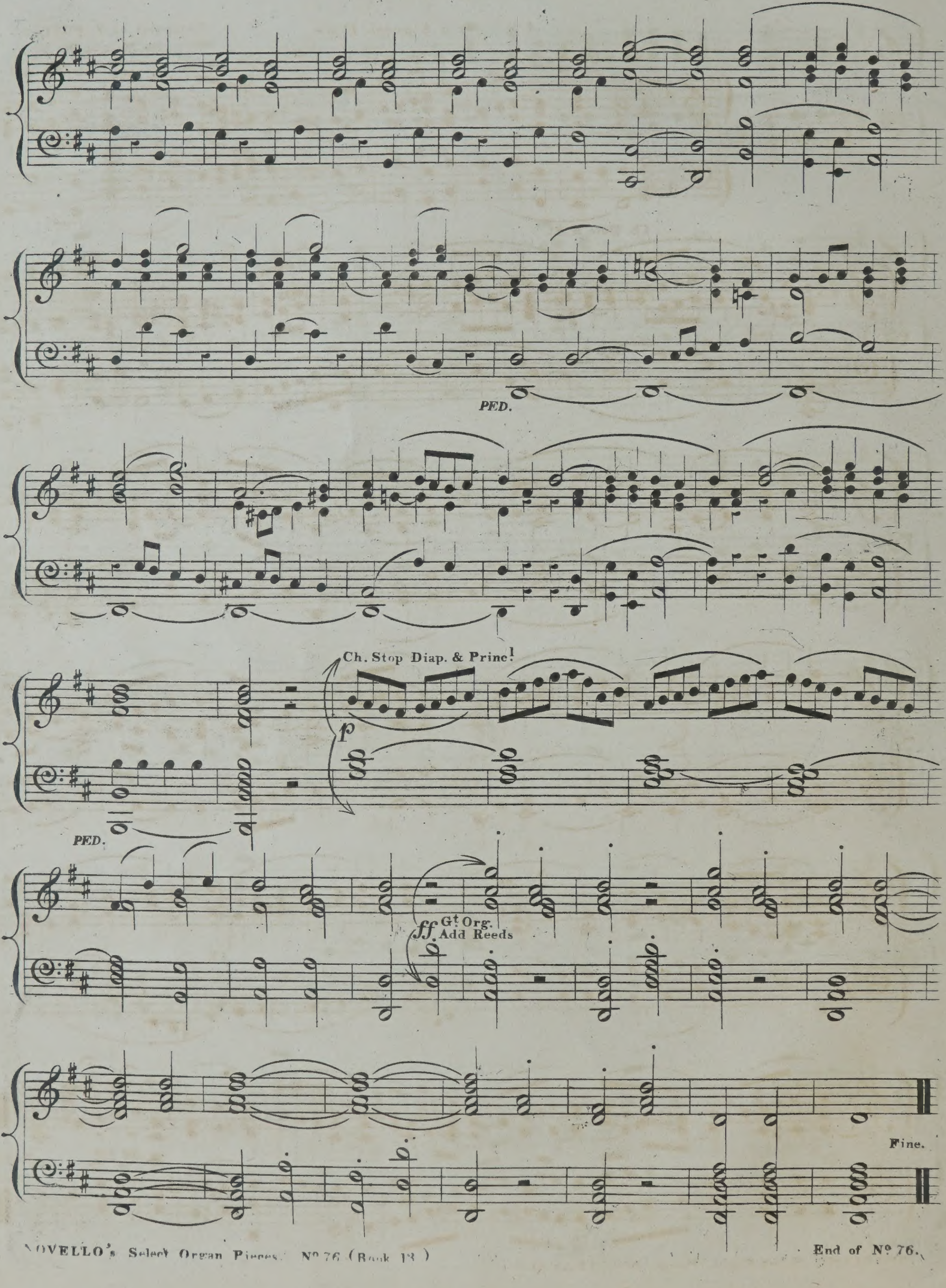
Metro. 80=𝅗𝅥
VIVACE.


Full without Reeds.
8vi
8vi
8vi


PED.
8vi
8vi
8vi


8vi
8vi
8vi
8vi.
8vi
8vi
8vi


8vi
Subject Inverted
PED.
8vi
8vi
8vi


PED.
PED.
Ch. Stop Diap. & Princl.
p
ff. Gt. Org. Add Reeds
Fine.

End of Nº 76.

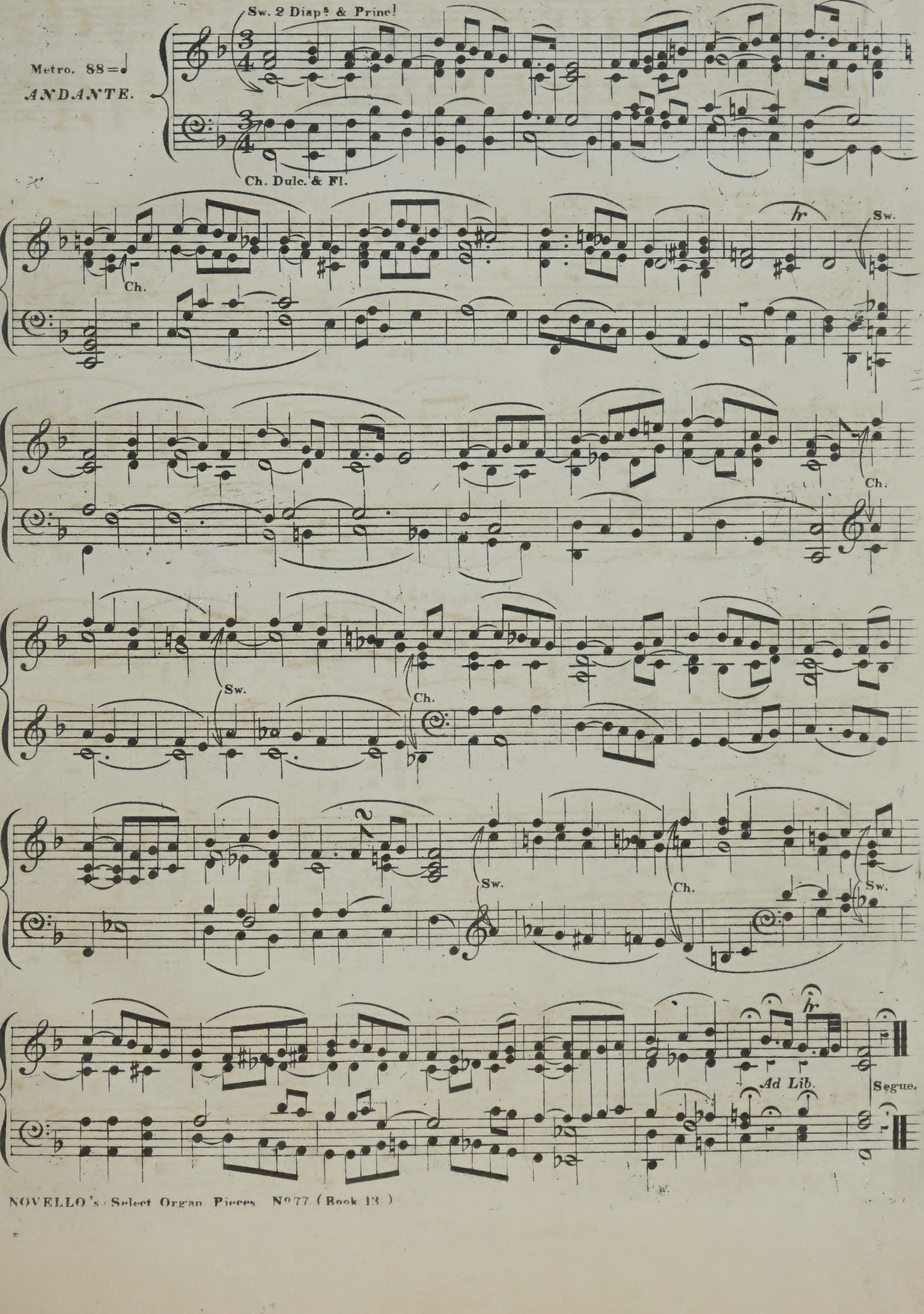
529

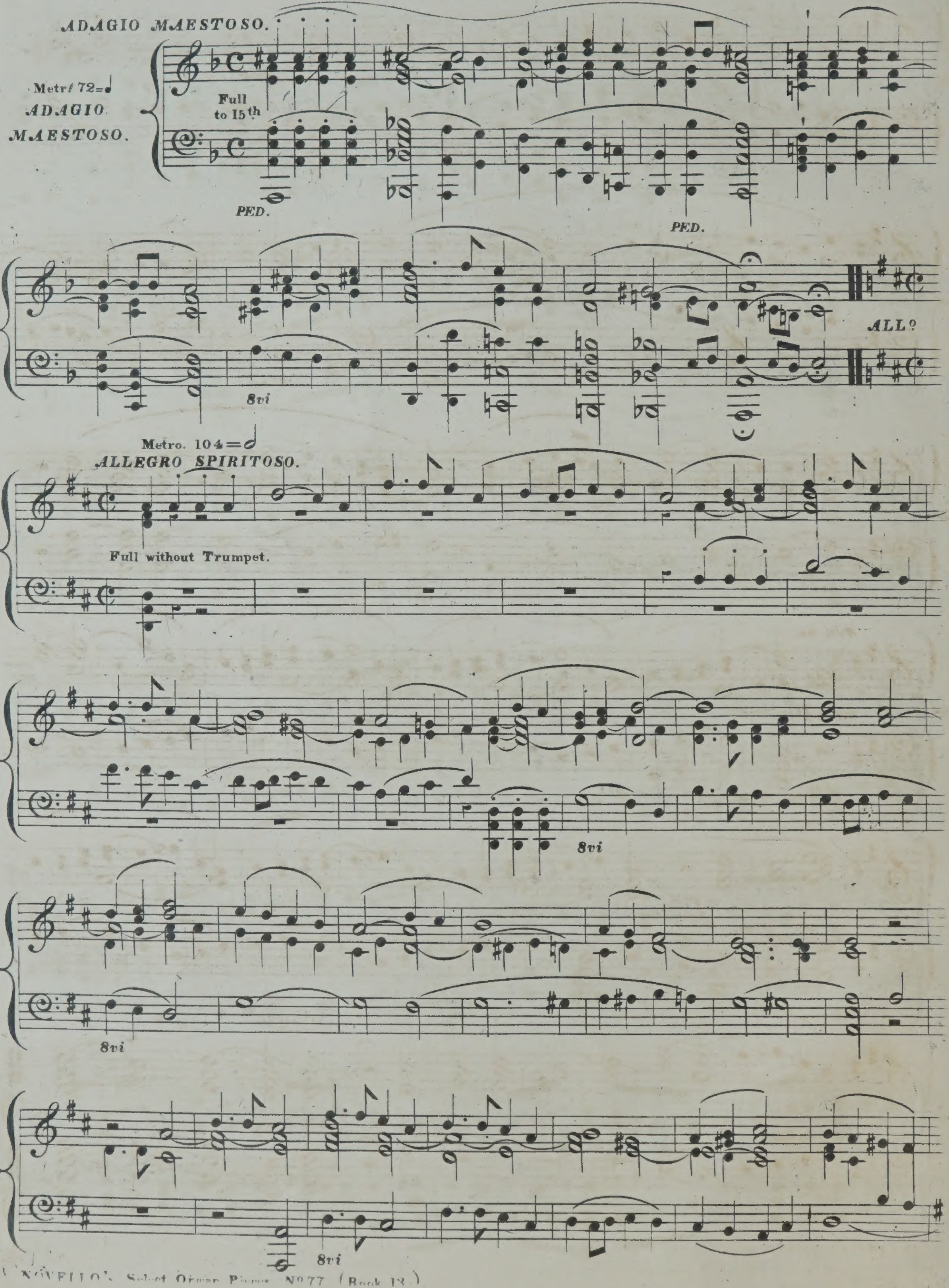
ET IN SPIRITUM.

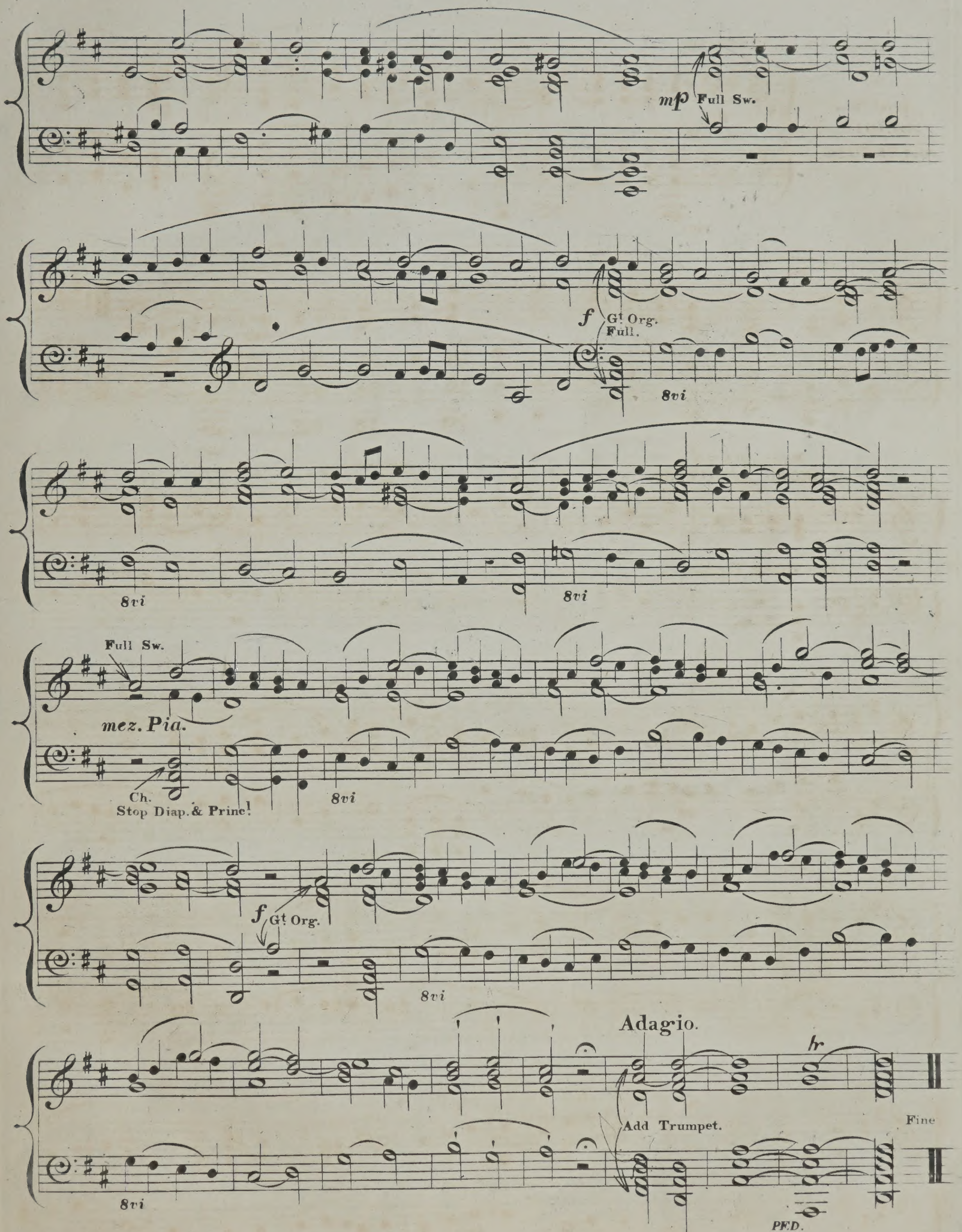
A Solo for a Soprano Voice.

Composed by V. NOVELLO.
From the Mass in D. Nº 2.

Metro. 88 = ♩
ANDANTE.


Sw. 2 Diap^s & Princ^l
Ch. Dulc. & Fl.
Ch.
tr
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
tr
Ad Lib.
Segue.


ADAGIO MAESTOSO.
Metr? 72=♩
ADAGIO
MAESTOSO.
Full
to 15th
PED.
PED.
8vi
ALL?
Metro. 104=𝅗𝅥
ALLEGRO SPIRITOSO.
Full without Trumpet.
8vi
8vi
8vi

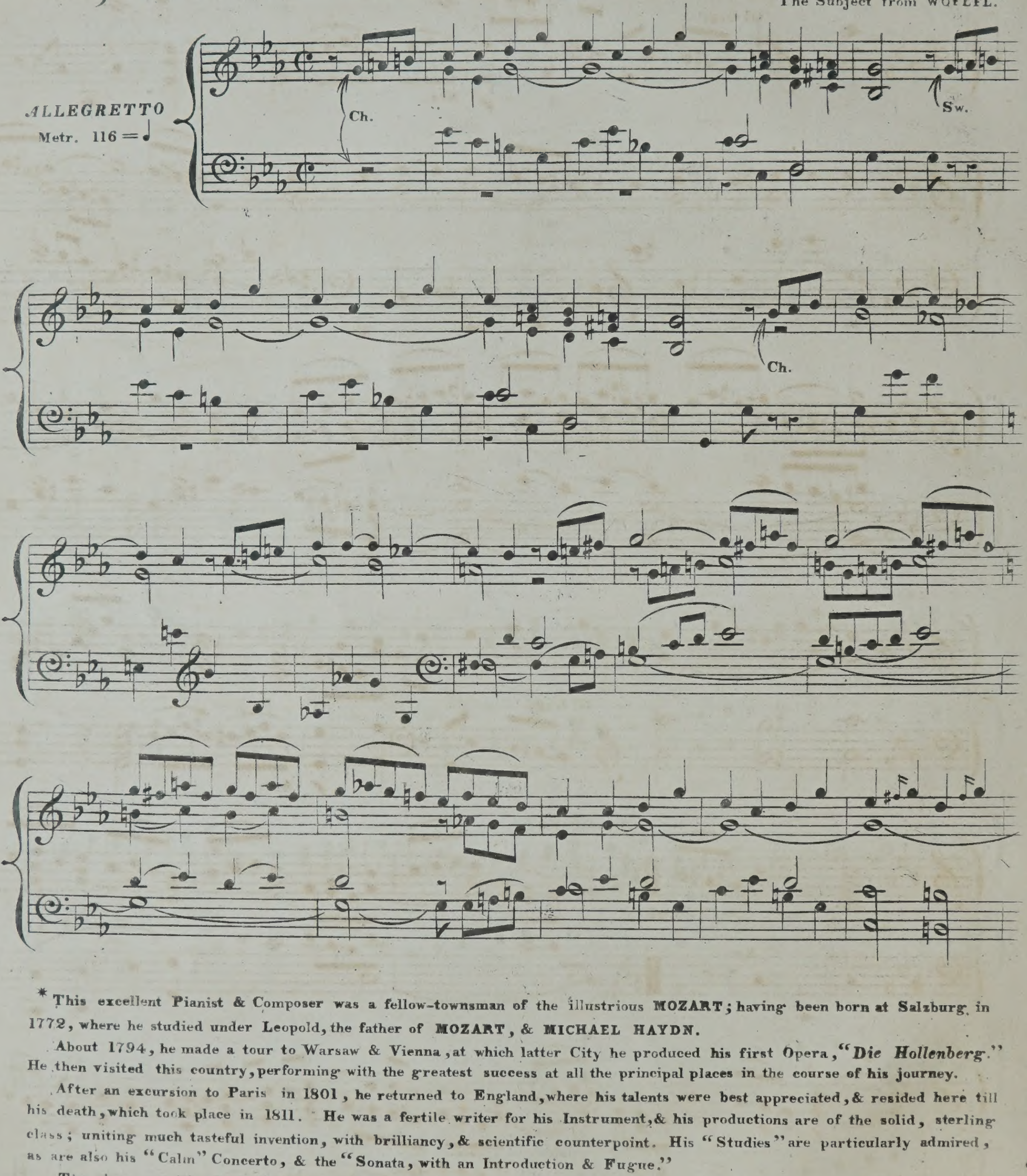

mp Full Sw.
f Gt. Org. Full.
8vi
8vi
8vi
Full Sw.
mez. Pia.
Ch. Stop Diap. & Princl.
8vi
f Gt. Org.
8vi
Adagio.
tr
Add Trumpet.
Fine
8vi
PED.

AN ALLEGRETTO MOVEMENT,

FOR THE ORGAN.

Prepare the Stops thus
- Gt ORG. Full to 15th.
- CHOIR. Stop Diap. & Princl.
- SWELL. 2 Diaps. & a Reed Stop.

By CHARLES STOKES.
The Subject from WOELFL.*



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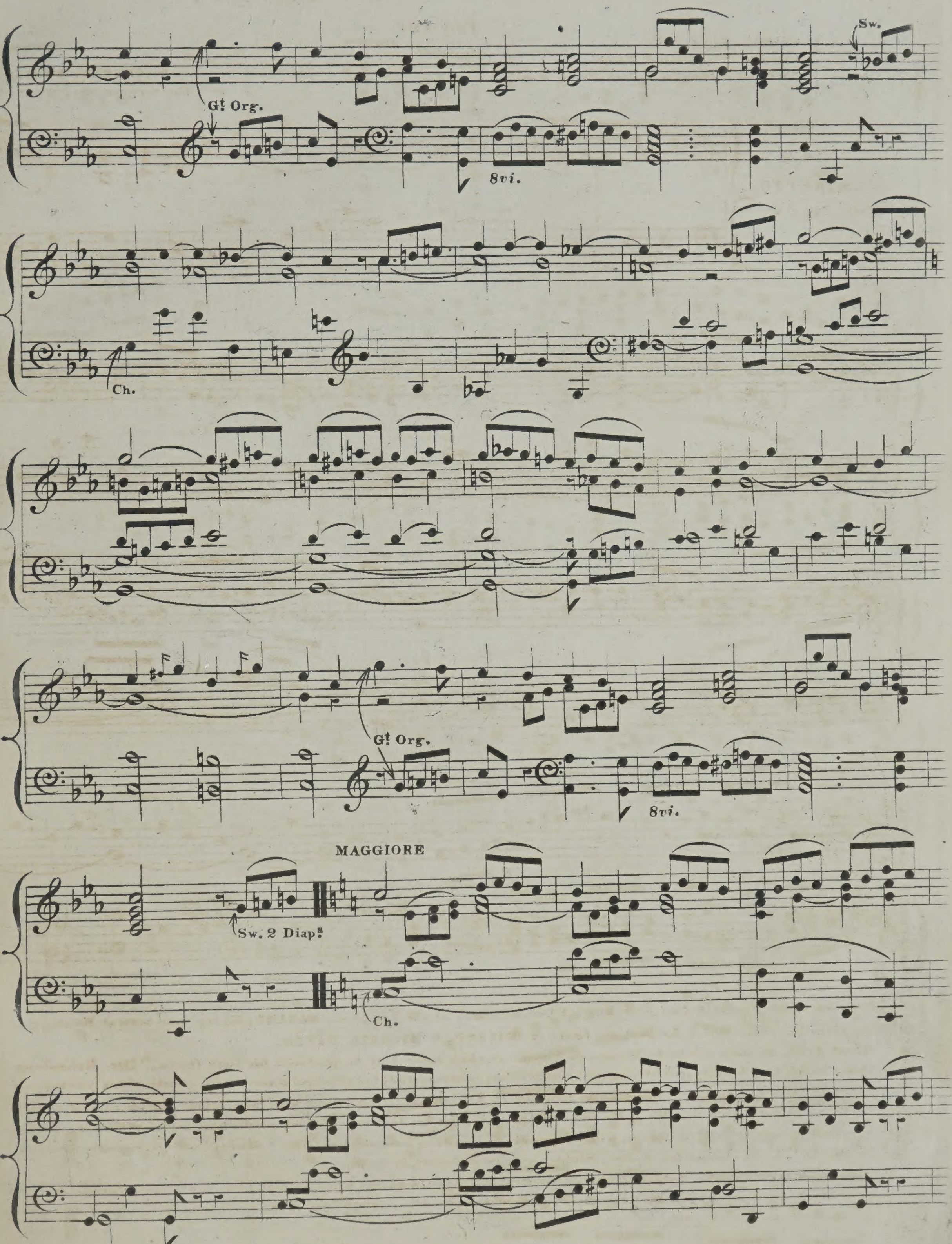
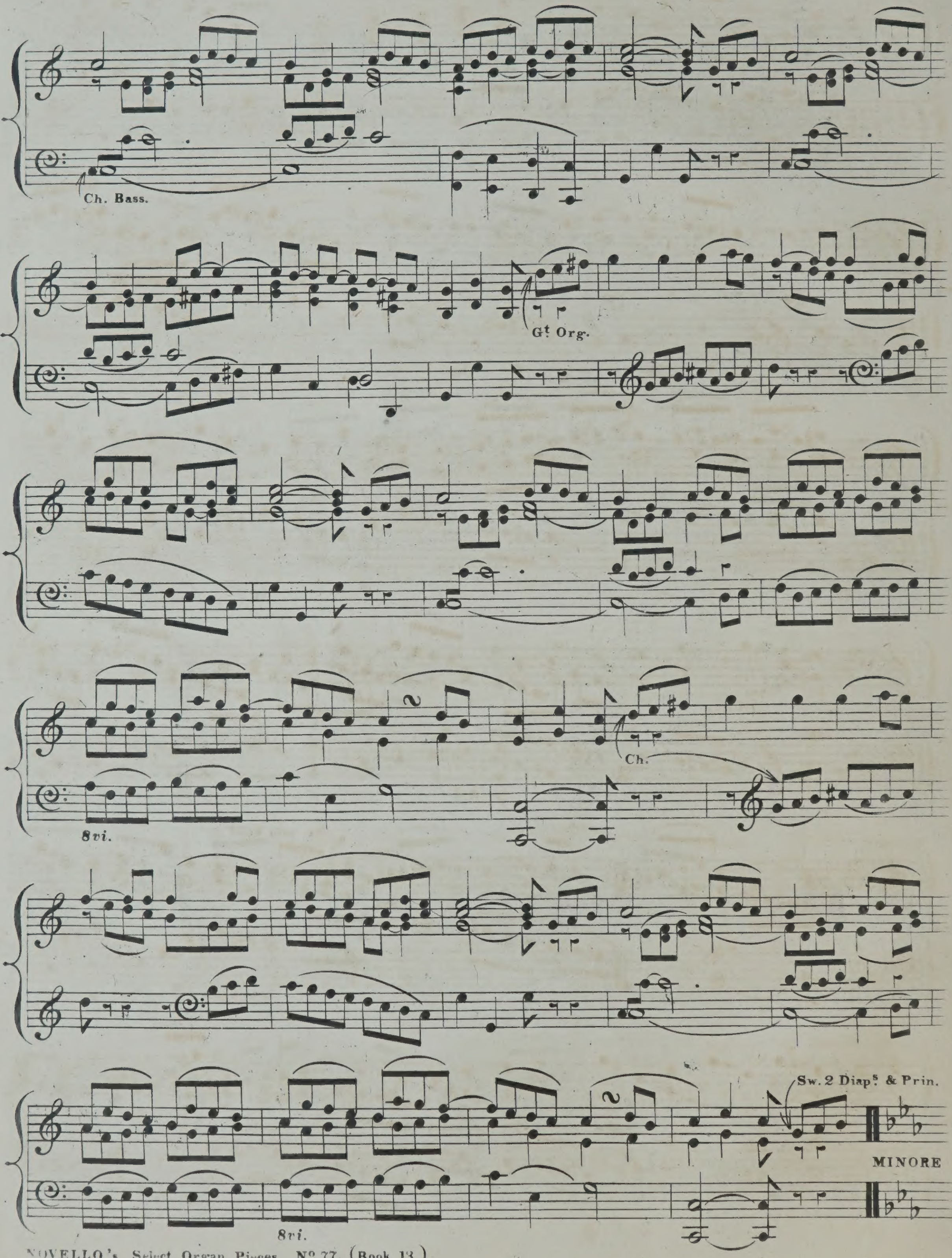
* This excellent Pianist & Composer was a fellow-townsman of the illustrious **MOZART**; having been born at Salzburg, in 1772, where he studied under Leopold, the father of **MOZART**, & **MICHAEL HAYDN**.

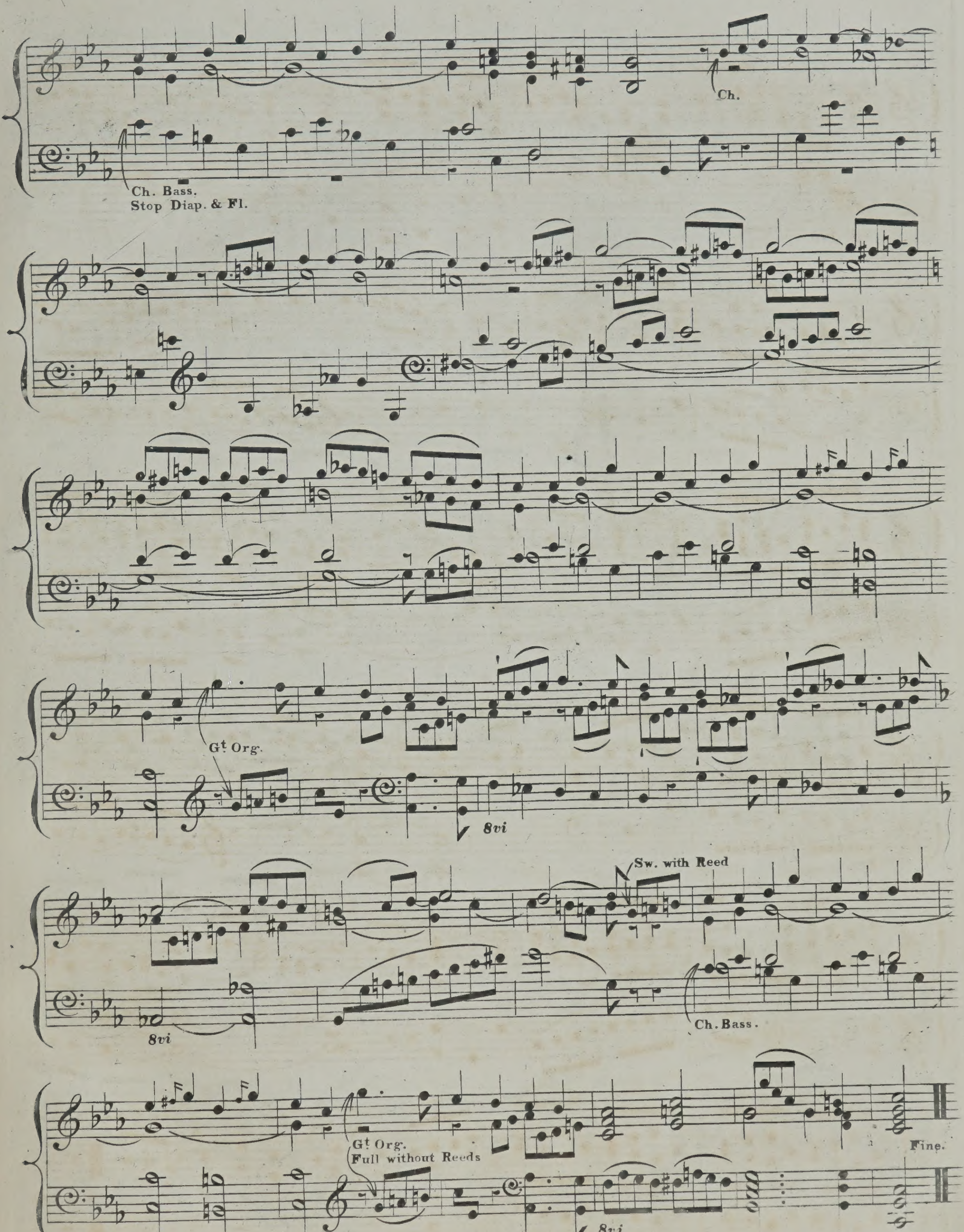
About 1794, he made a tour to Warsaw & Vienna, at which latter City he produced his first Opera, "*Die Hollenberg*." He then visited this country, performing with the greatest success at all the principal places in the course of his journey.

After an excursion to Paris in 1801, he returned to England, where his talents were best appreciated, & resided here till his death, which took place in 1811. He was a fertile writer for his Instrument, & his productions are of the solid, sterling class; uniting much tasteful invention, with brilliancy, & scientific counterpoint. His "Studies" are particularly admired, as are also his "Calm" Concerto, & the "Sonata, with an Introduction & Fugue."

The above musician-like Subject has been selected & treated with his usual refined taste, and elegant fancy, by the Editor's much-esteemed & lamented friend, Charles Stokes, by whose Widow the M.S. was kindly presented for insertion in this Collection.


Gt Org.
8vi.
Sw.
Ch.
Gt Org.
8vi.
MAGGIORE
Sw. 2 Diaps
Ch.


Ch. Bass.
Gt. Org.
8vi.
Ch.
Sw. 2 Diaps. & Prin.
8vi.
MINORE

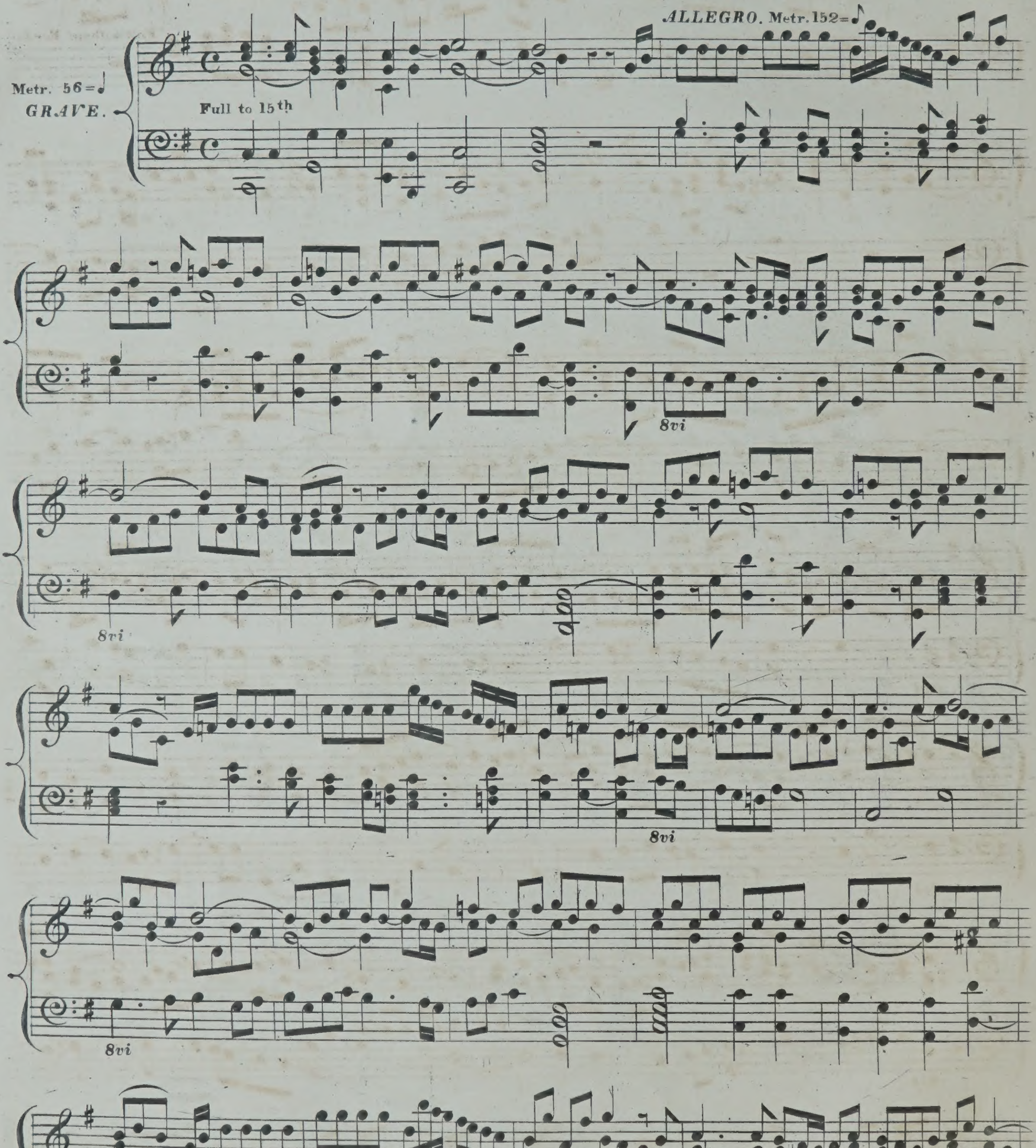

Ch.
Ch. Bass.
Stop Diap. & Fl.
Gt. Org.
8vi
Sw. with Reed
8vi
Ch. Bass.
Gt. Org.
Full without Reeds
8vi
Fine.

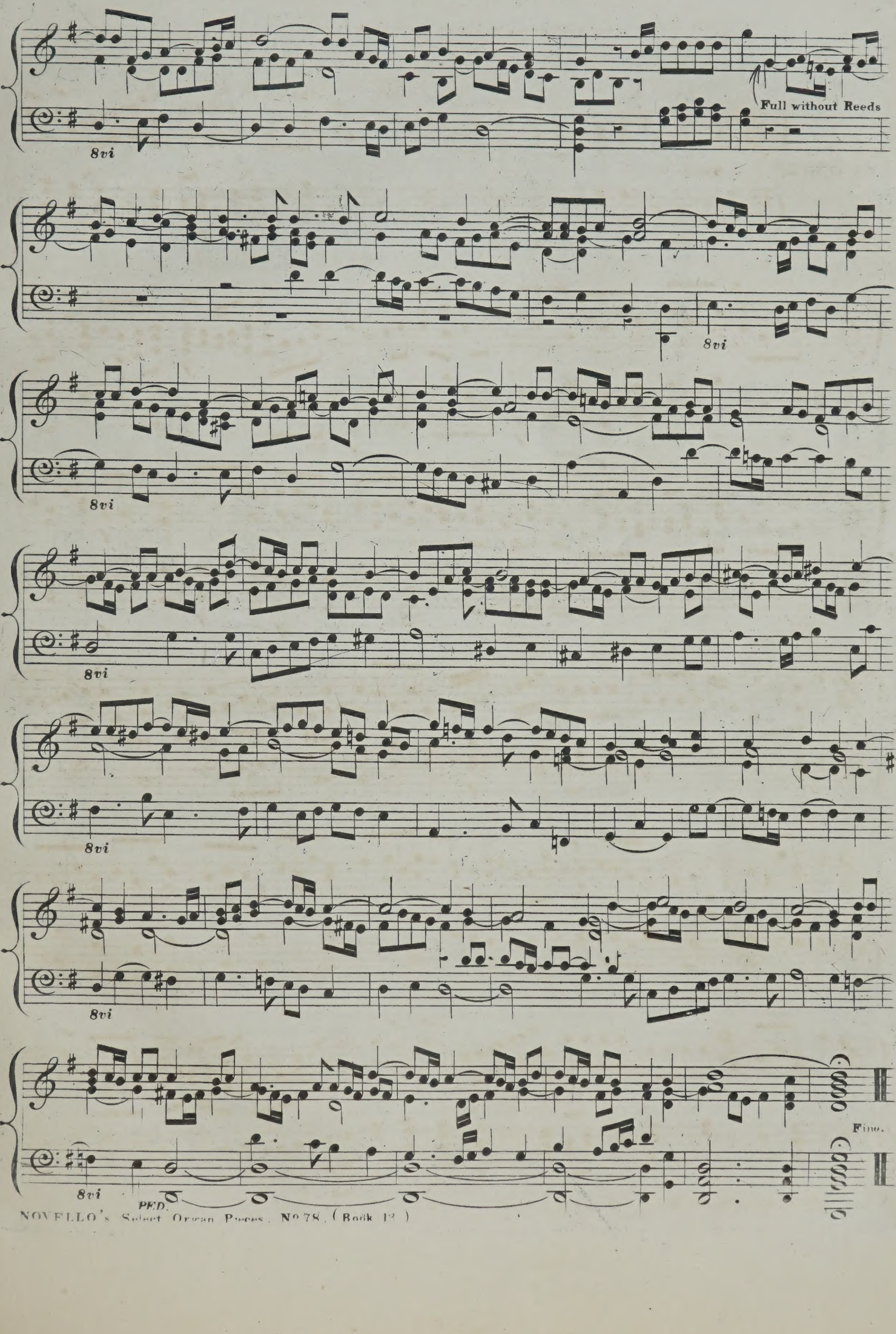
End of No. 77.

SICUT ERAT.

CHORUS, 6 Voices, with Instruments.

PADRE MARTINI. Born 1706. Died 1784.
From Novello's "Fitzwilliam Music." Vol: 4.


Metr. 56=♩
GRAVE.
Full to 15th
ALLEGRO. Metr. 152=♪
8vi
8vi
8vi
8vi
8vi

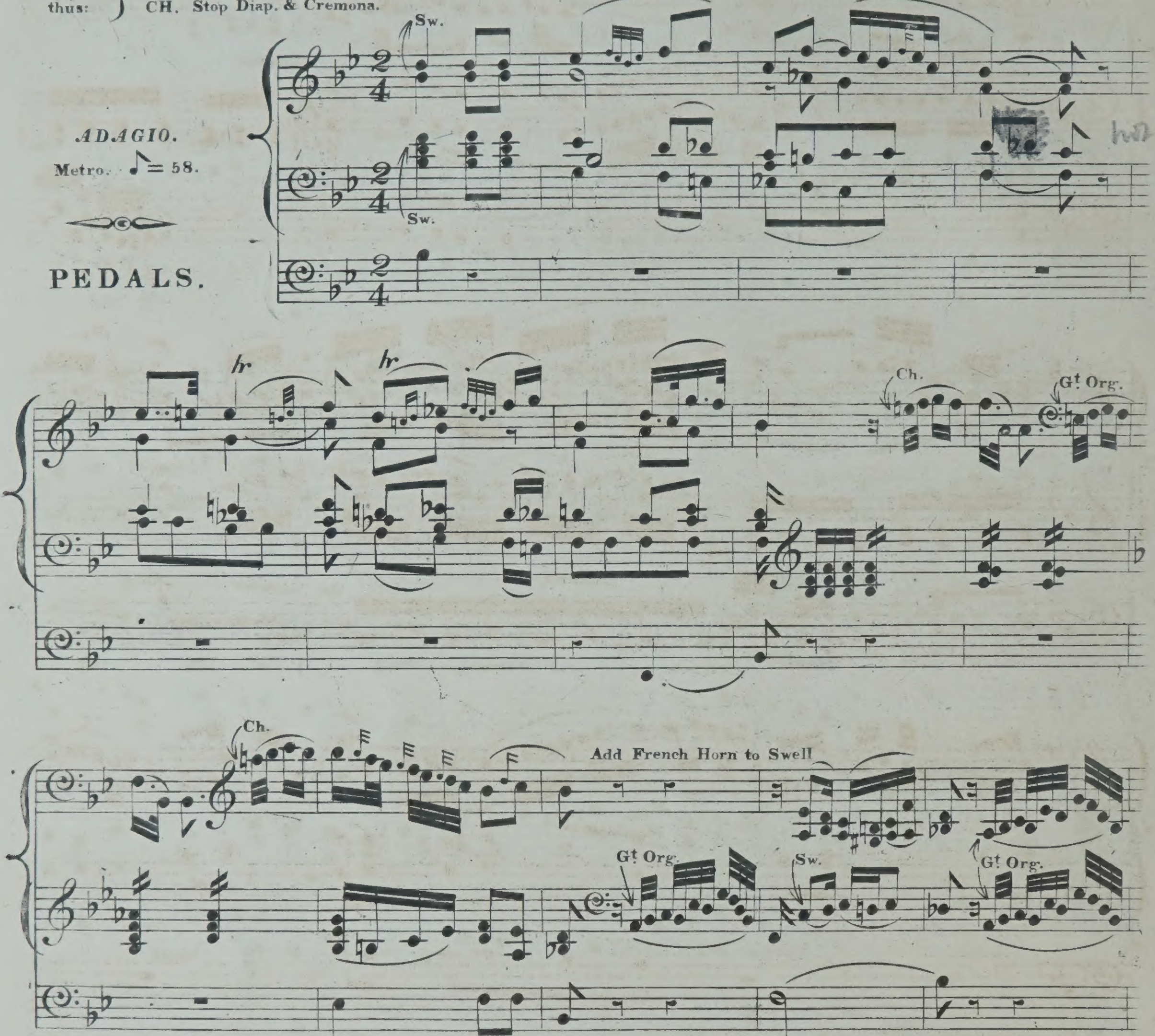

8vi
Full without Reeds
8vi
8vi
8vi
8vi
8vi
8vi
PED.
Fine.

SLOW MOVEMENT, CONCERTANTE.

From SPOHR's Quartett in G. Minor.
Arr.d for the Organ by Oliver May. 1839.

Prepare the Stops thus:
SW. 2 Diaps. & Princl.
Gt. 2 Diaps. & Princl.
CH. Stop Diap. & Cremona.

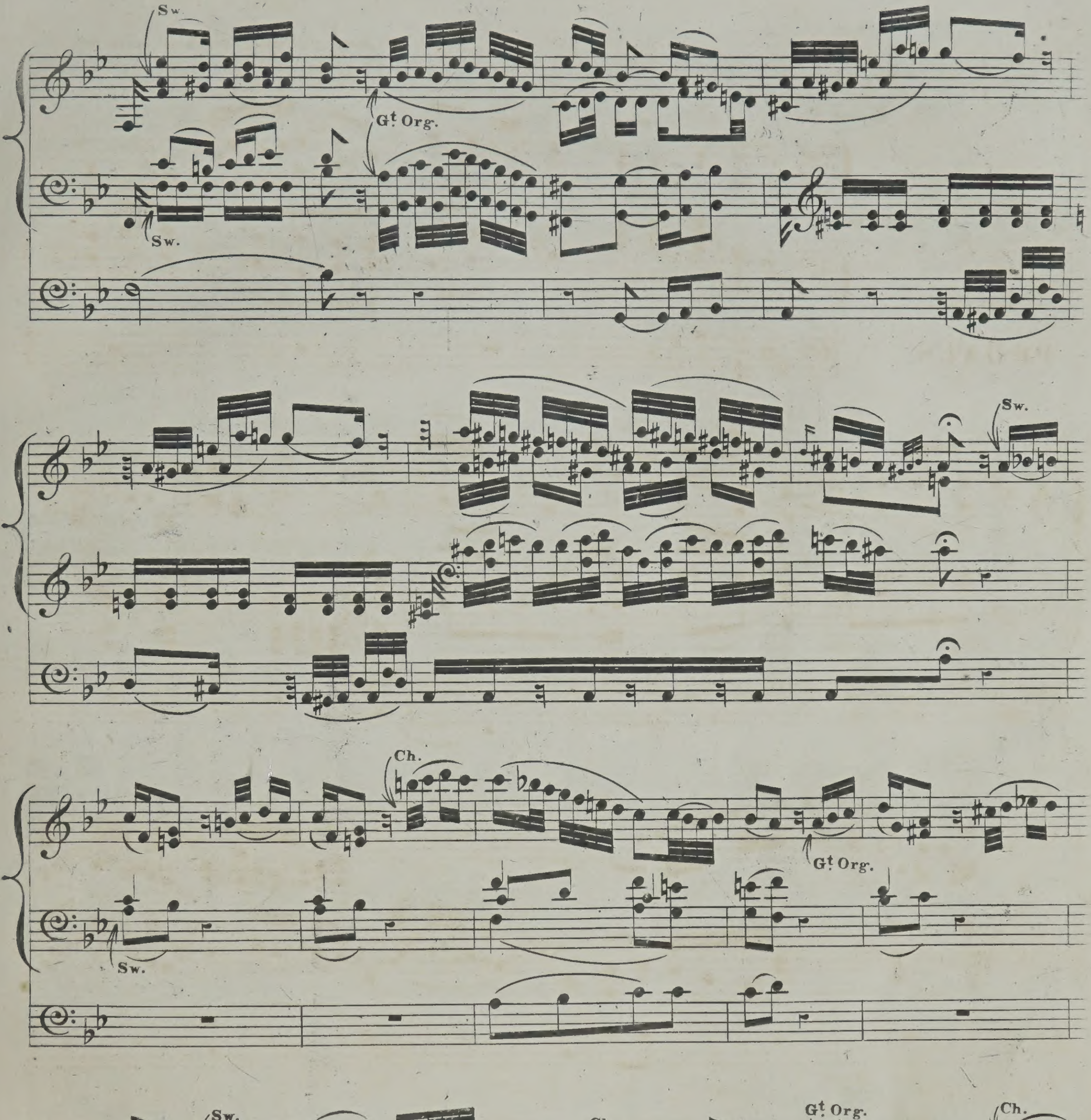
ADAGIO.
Metro. ♪ = 58.

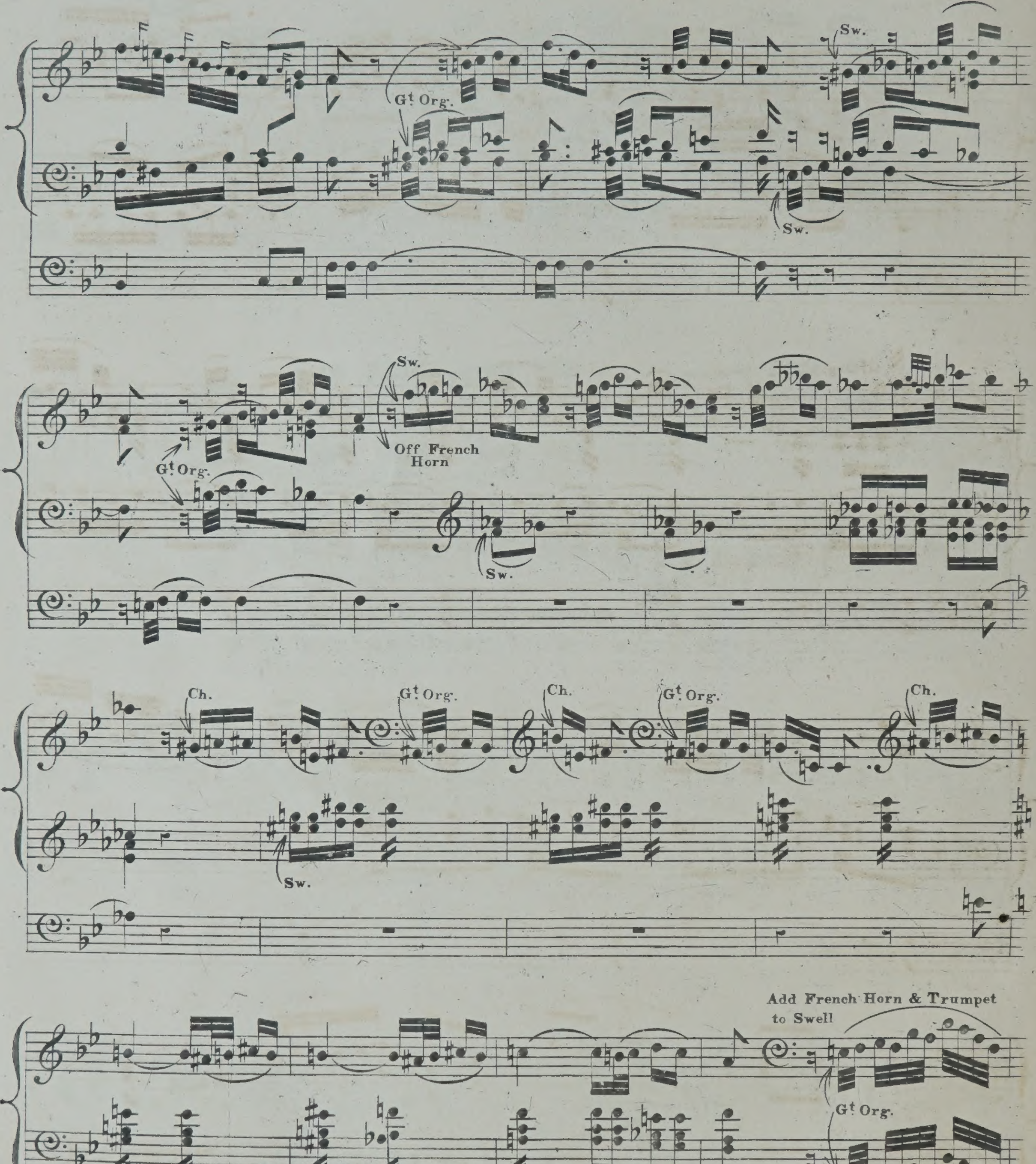


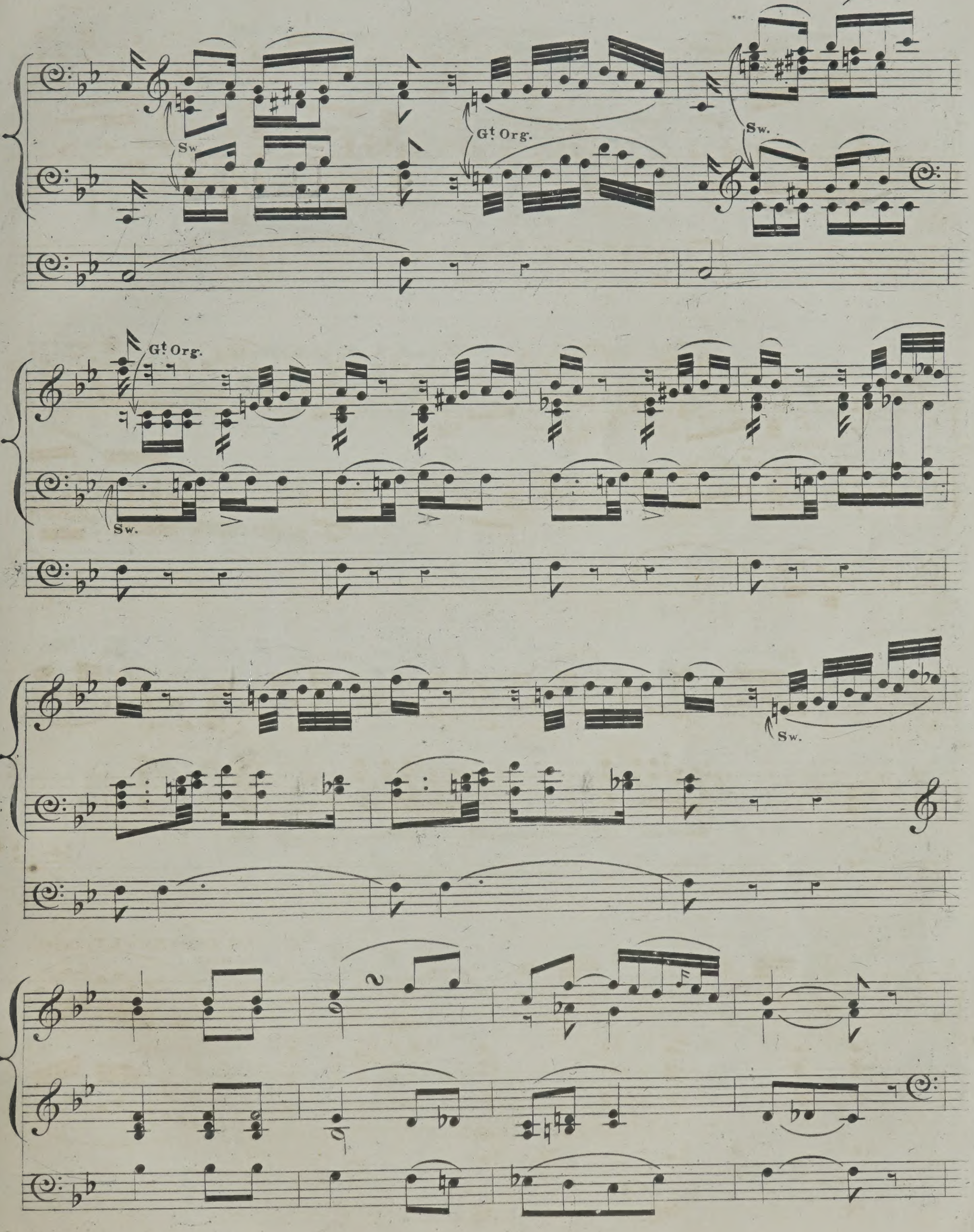
OLIVER MAY was born at Bermondsey, early in the year 1814. He received his first musical instruction from his Brother, Mr. E. C. May, Organist of the Royal Hospital at Greenwich: in 1830, Mr. Oliver May was placed as a Student at the Royal Academy of Music, Hanover Square, where he remained till June 1835, & was instructed by Mr. Cipriani Potter & Mr. John Goss, the present Organist of St. Paul's Cathedral.

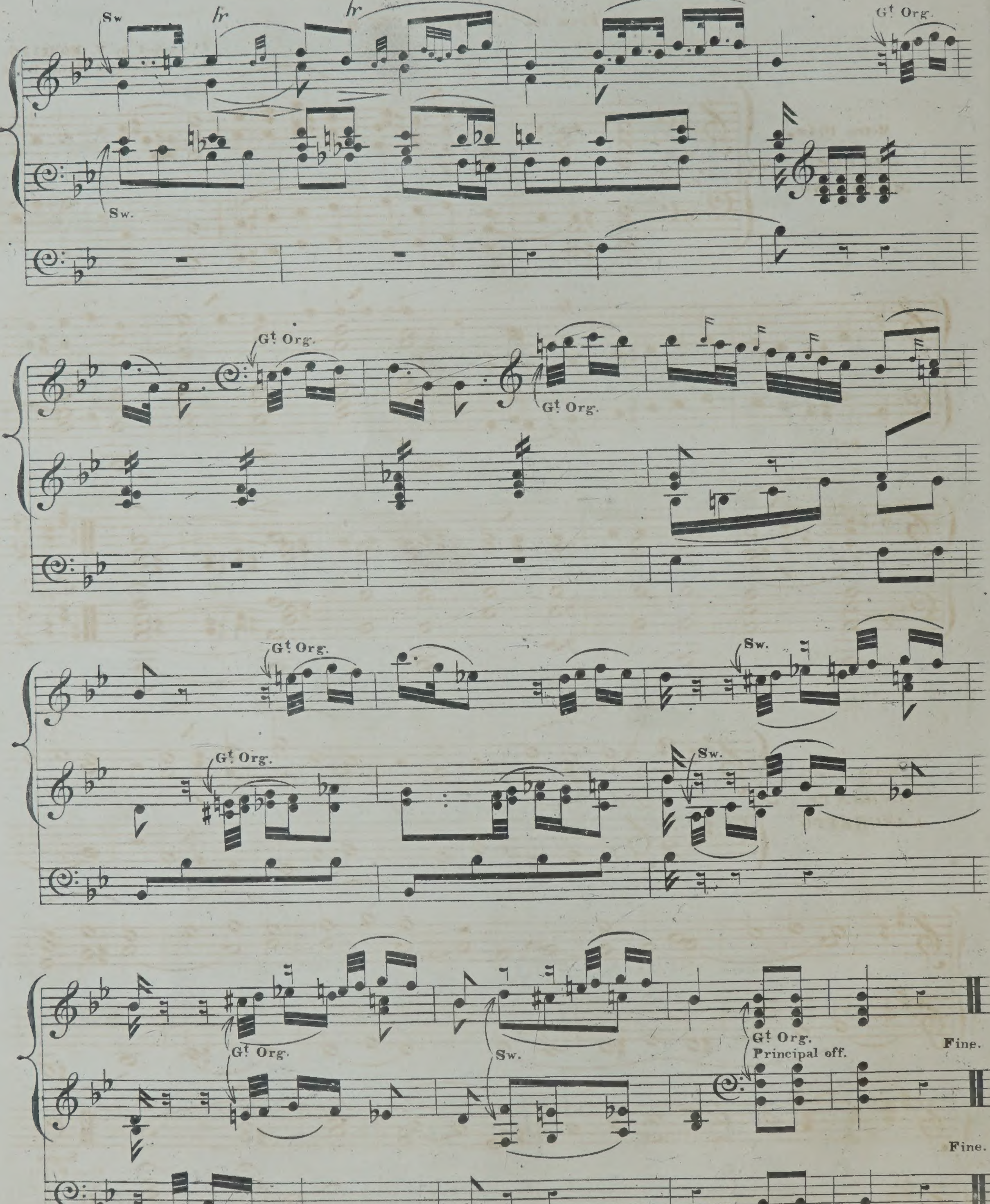
He was appointed Organist of Tooting Church in 1832: afterwards of St. Germain's Chapel, Blackheath, in 1835; & of St. James's, Bermondsey, on the 14th of November, 1839, having been returned as the first, in order of merit, out of fifteen Candidates.

The above charming Slow Movement was arranged by Mr. Oliver May expressly for that occasion, & was performed by him with much taste & skill; the combinations of the Stops he used with so much effect on the Bermondsey Organ, are exactly the same as those which are marked to the various passages in the above adaptation of Spohr's masterly composition, which Mr. May has so obligingly presented to the Editor for insertion in this work.


Sw.
Gt. Org.
Sw.
Sw.
Ch.
Gt. Org.
Sw.
Sw.
Ch.
Gt. Org.
Ch.
Sw.


Sw.
Gt Org.
Sw.
Sw.
Gt Org.
Off French Horn
Sw.
Ch.
Gt Org.
Ch.
Gt Org.
Ch.
Sw.
Add French Horn & Trumpet to Swell
Gt Org.


Sw
G^t Org.
Sw.
G^t Org.
Sw.
Sw.

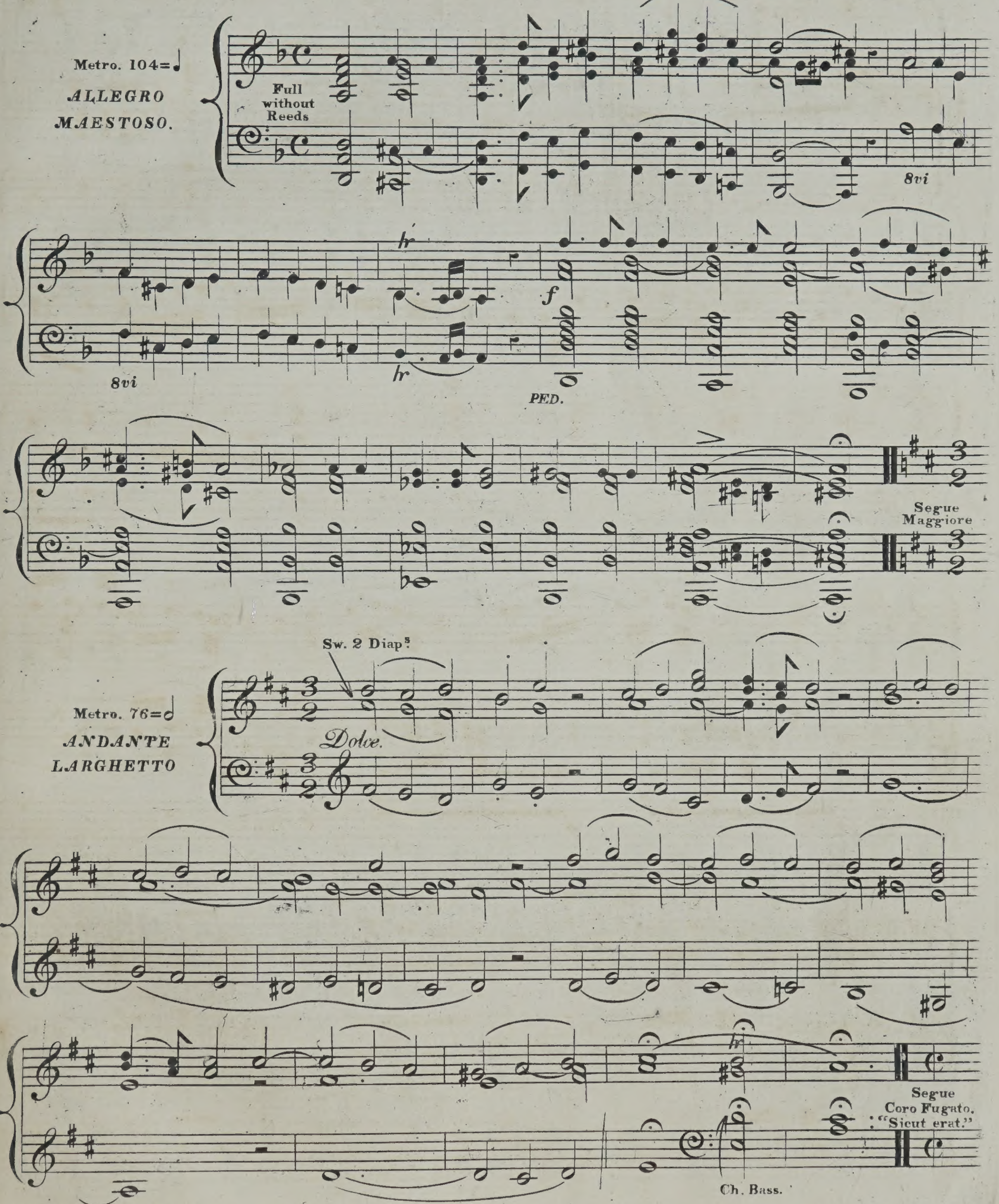

Sw
Sw.
tr
tr
Gt. Org.
Gt. Org.
Gt. Org.
Gt. Org.
Gt. Org.
Sw.
Sw.
Gt. Org.
Sw.
Gt. Org.
Principal off.
Fine.
Fine.

(End of Book 13.)

INTRODUCTORY CHORUS, QUARTETT & FUGATO.

From the "Magnificat" in D.

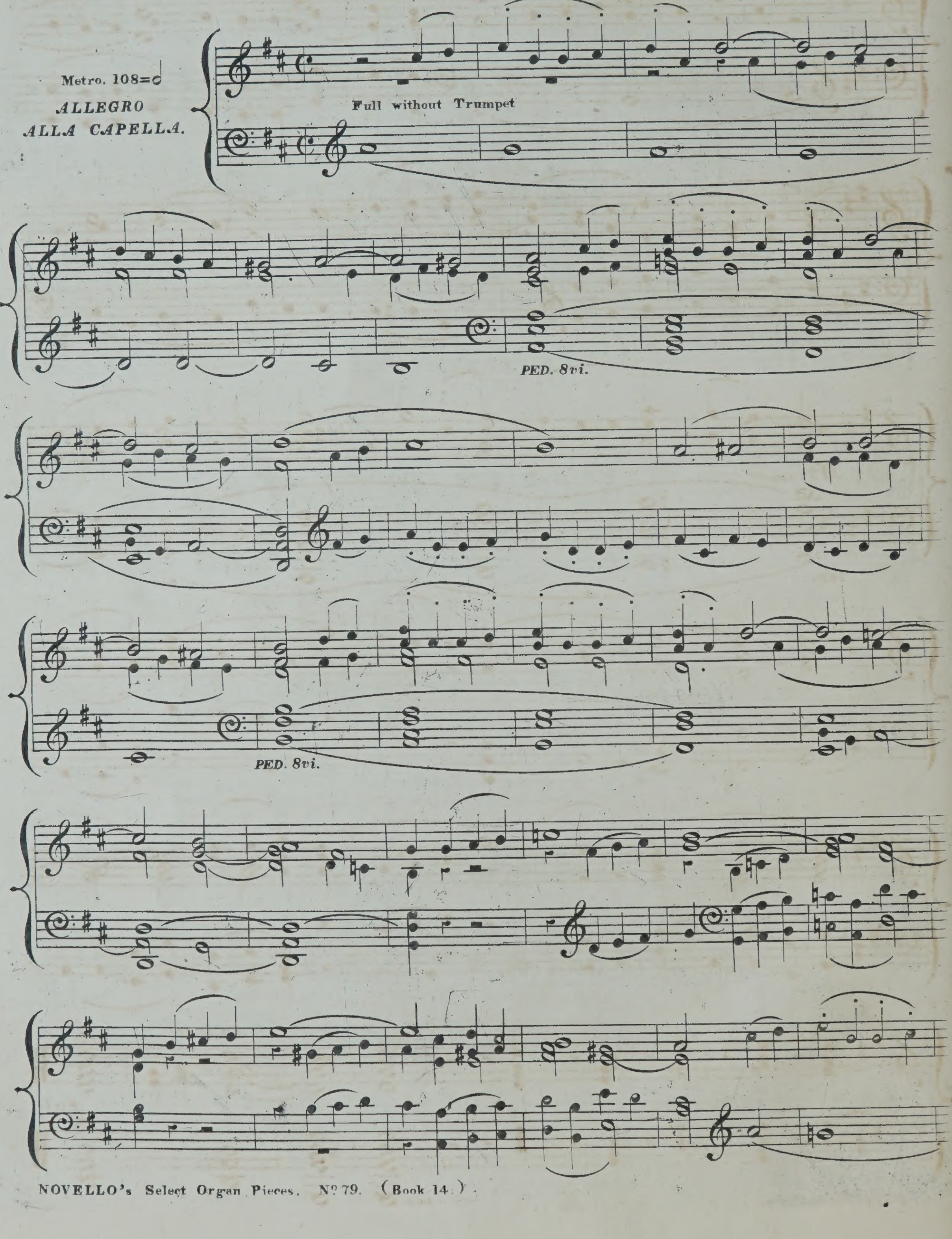
Composed by **V. NOVELLO.**
From the "Convent Music." Vol: 1.

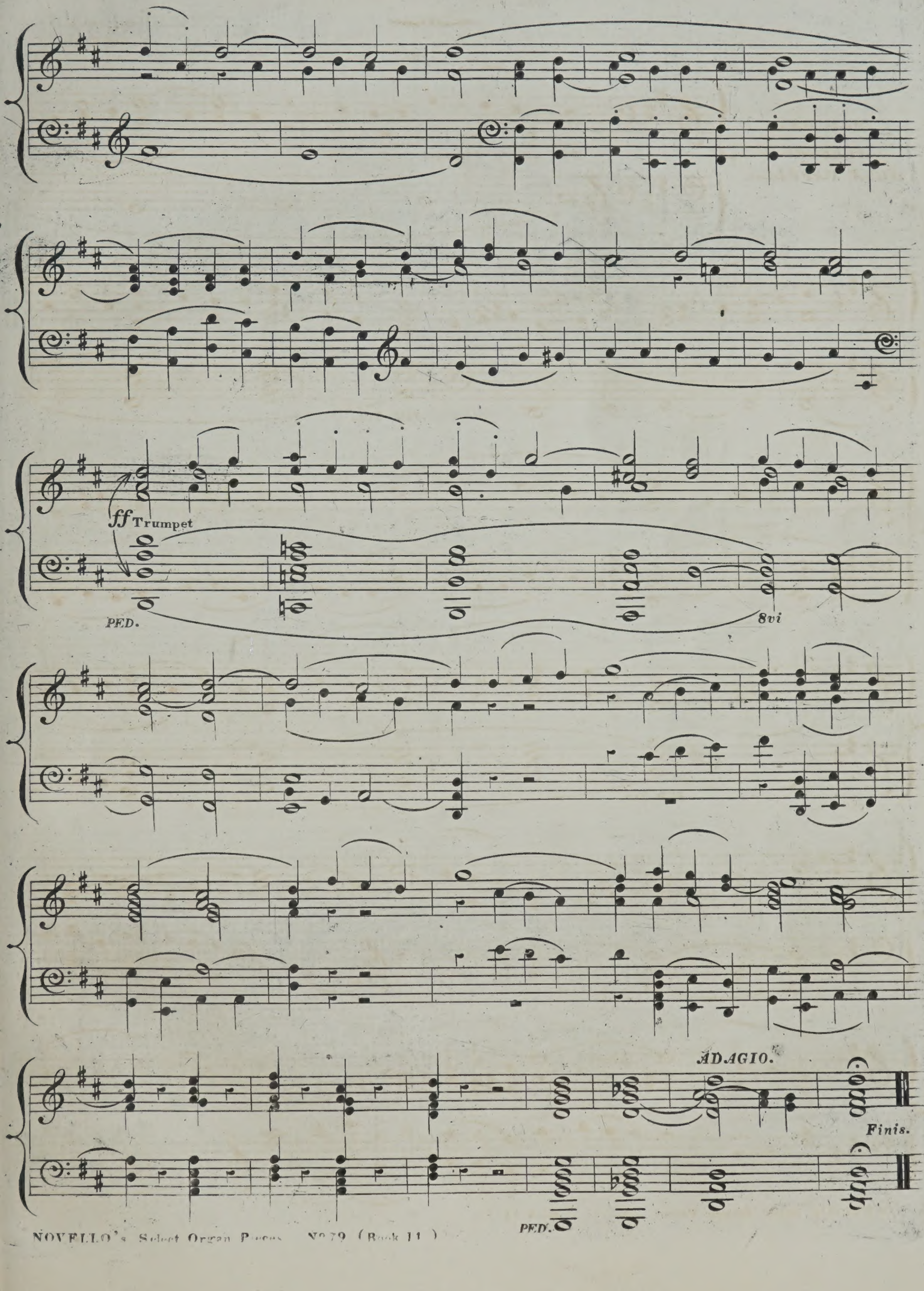

Metro. 104=♩
ALLEGRO
MAESTOSO.
Full
without
Reeds
8vi
hr
hr
f
8vi
PED.
Segue
Maggiore
Sw. 2 Diaps.
Metro. 76=𝅗𝅥
ANDANTE
LARGHETTO
Dolce.
Segue
Coro Fugato.
"Sicut erat."
Ch. Bass.

CORO FUGATO.

Composed by
V. NOVELLO.

Metro. 108=𝅗𝅥
ALLEGRO
ALLA CAPELLA.

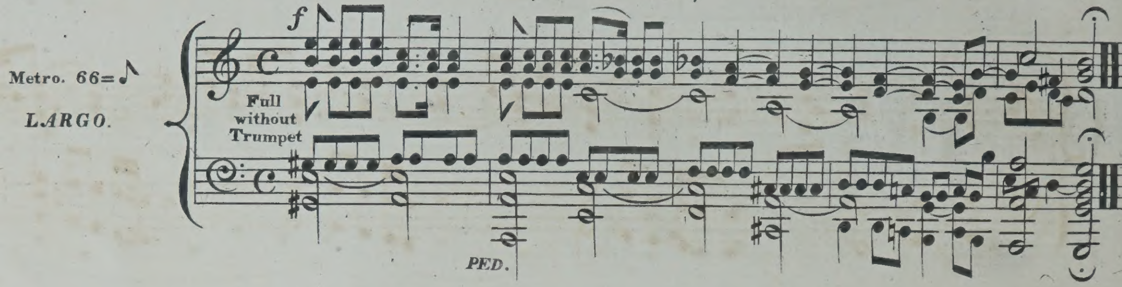

Full without Trumpet
PED. 8vi.
PED. 8vi.


ff Trumpet
PED.
8vi
ADAGIO.
Finis.
PED.

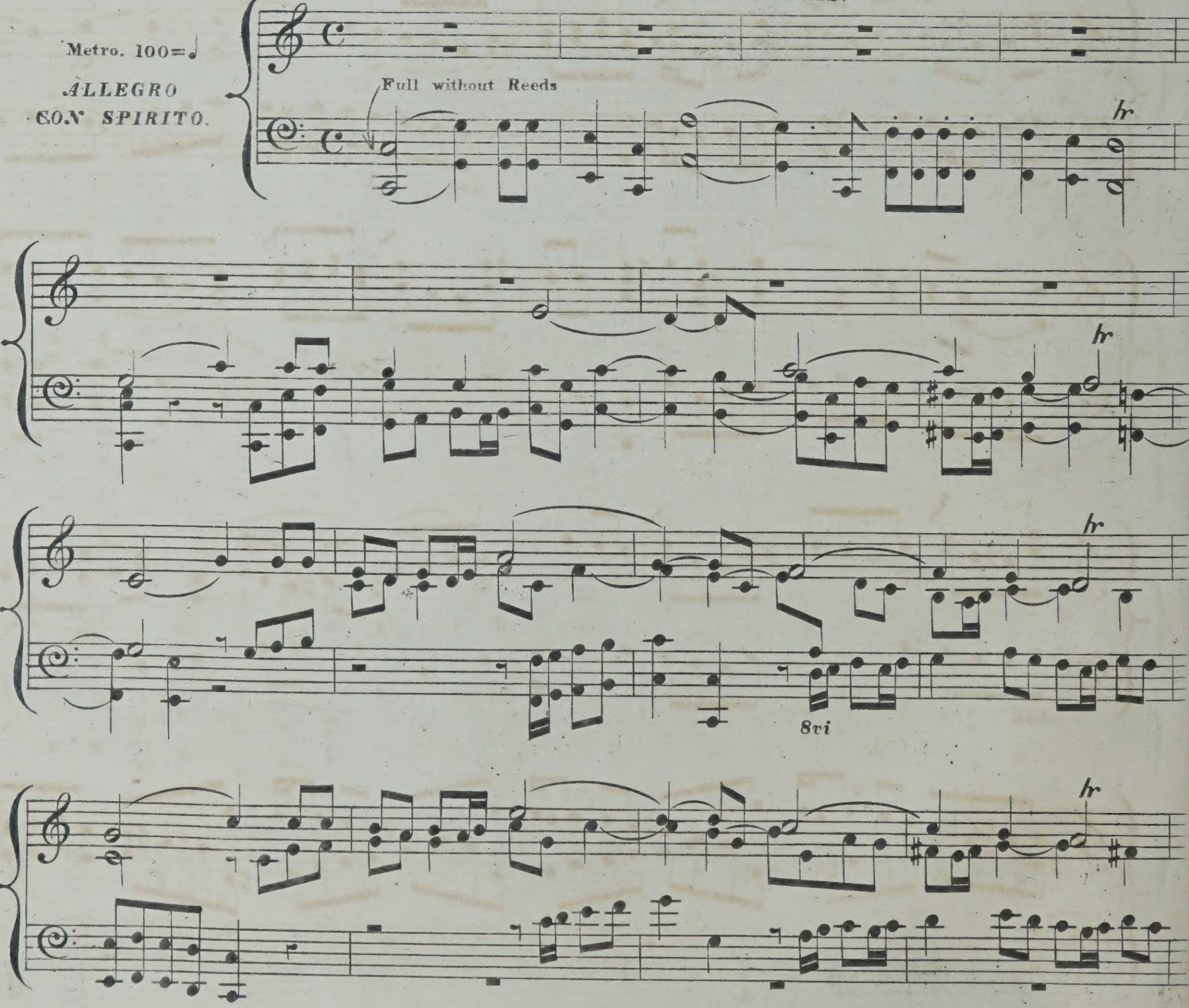
"CUM SANCTO SPIRITU."

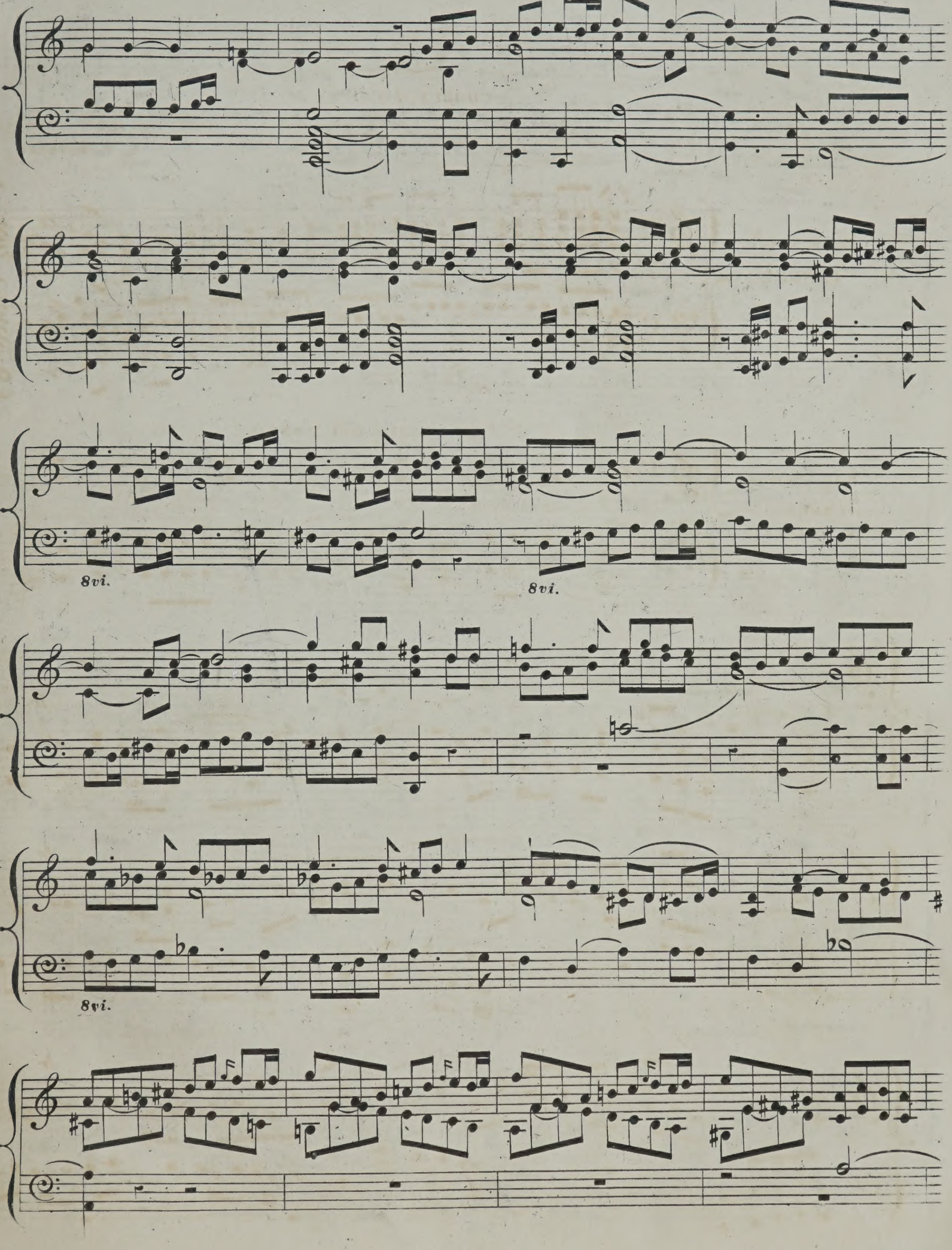
CHORUS, 4 VOICES

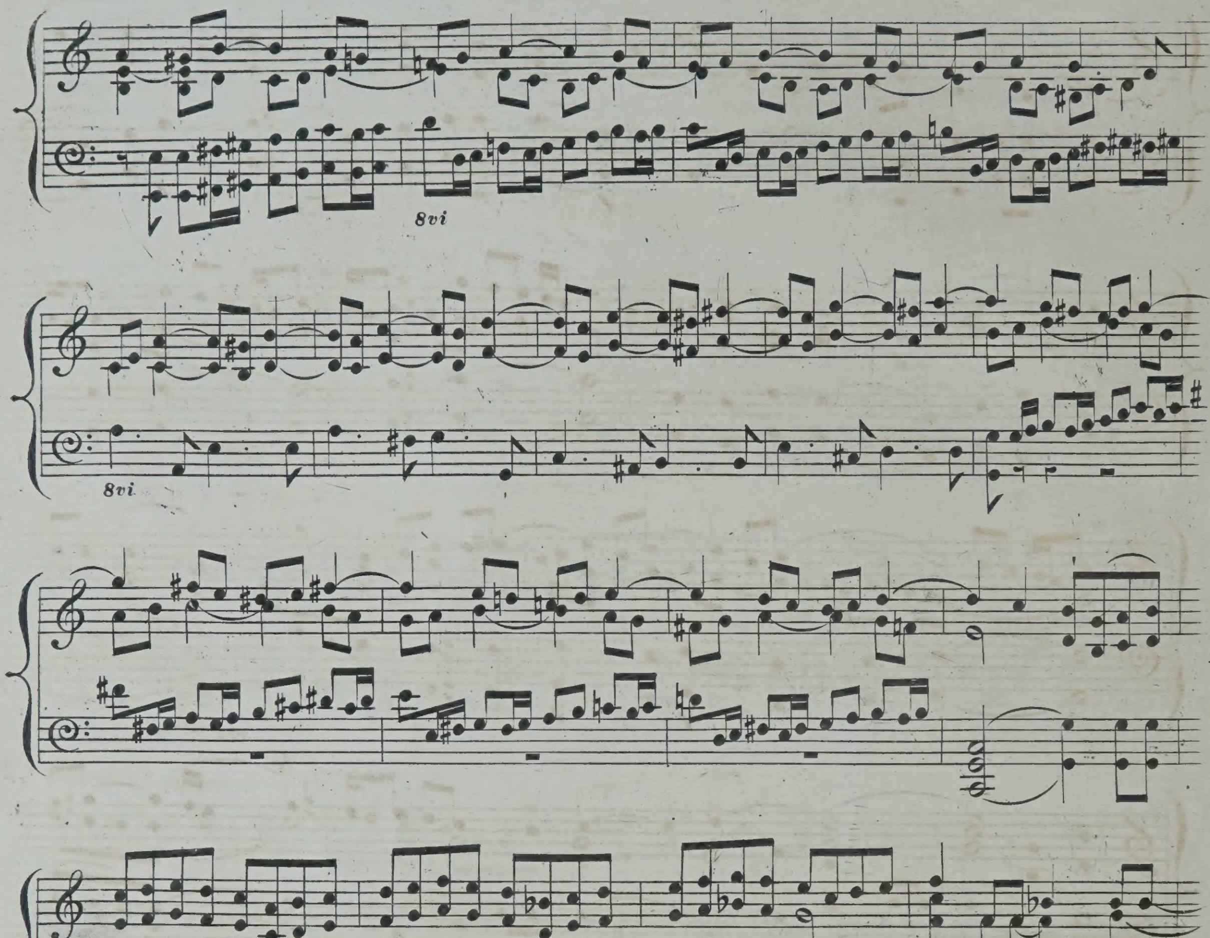
Arranged from
HAYDN's 5th MASS,
by V. NOVELLO.

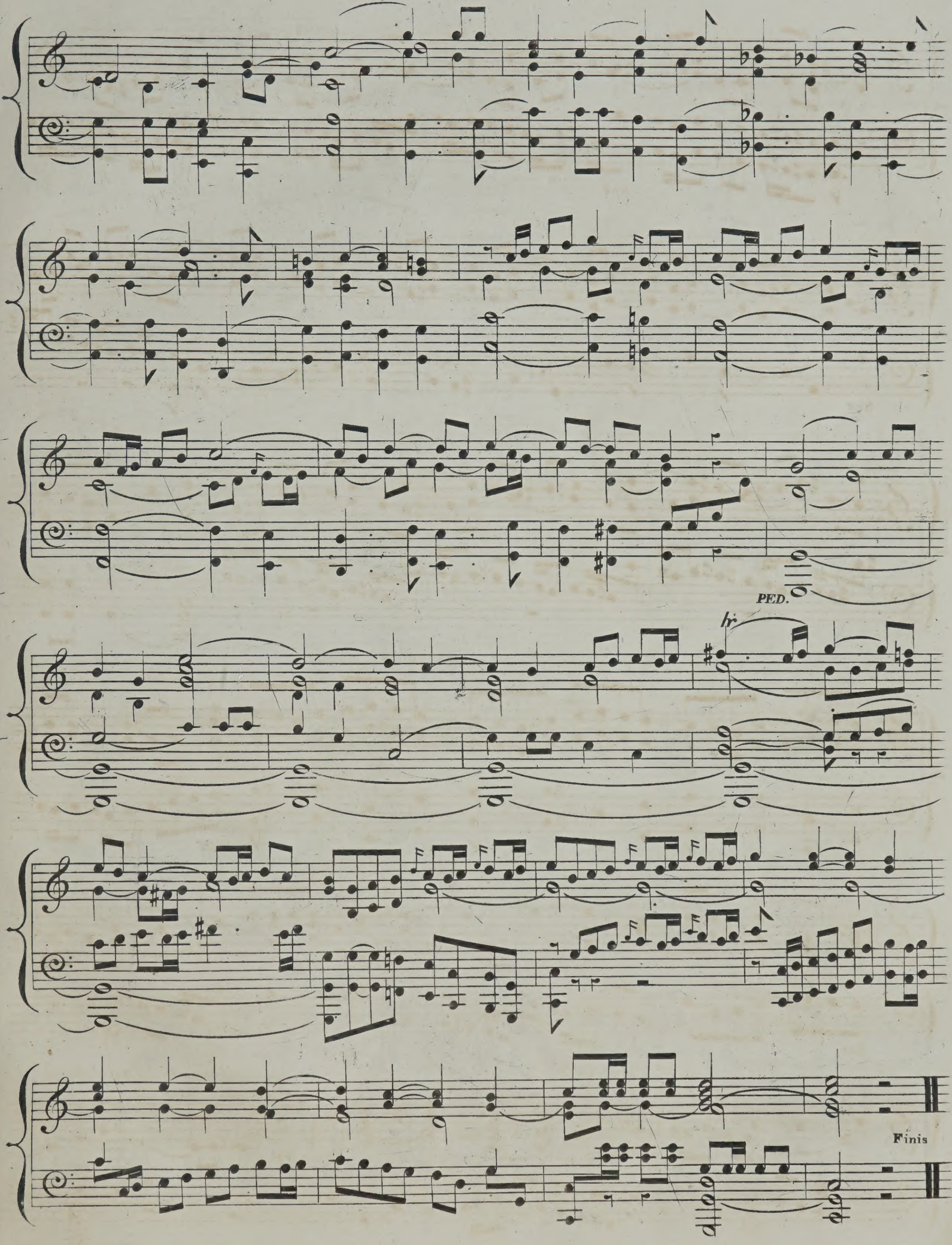

Metro. 66=♪
LARGO.
f
Full without Trumpet
PED.

FUGATO. "IN GLORIA DEI PATRIS."


Metro. 100=♩
ALLEGRO CON SPIRITO.
Full without Reeds
tr
tr
tr
8vi
tr


8vi.
8vi.
8vi.


8vi
8vi
8vi
8vi
Add Reeds
ff


PED.
tr
Finis

End of Nº 79.

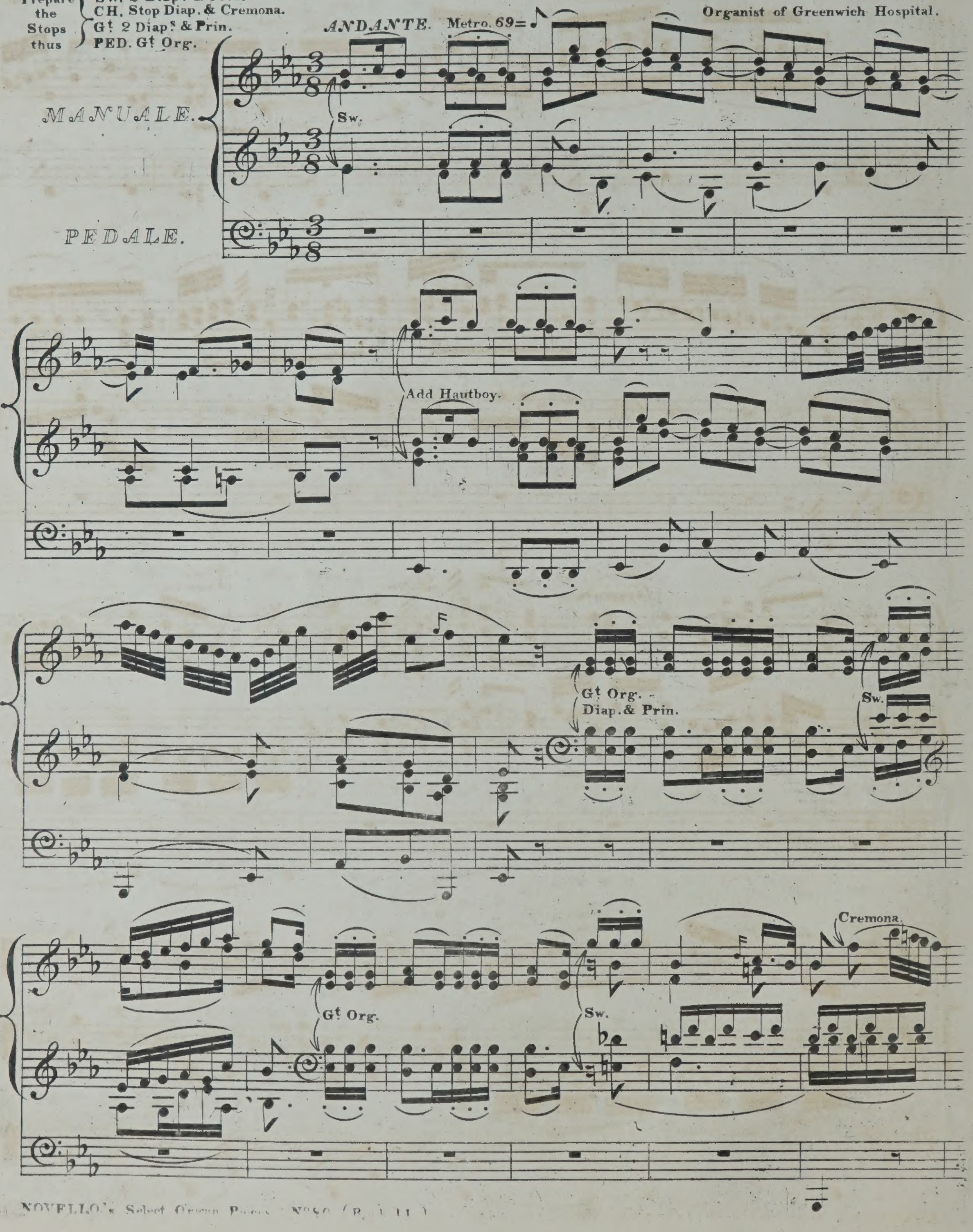
SLOW MOVEMENT

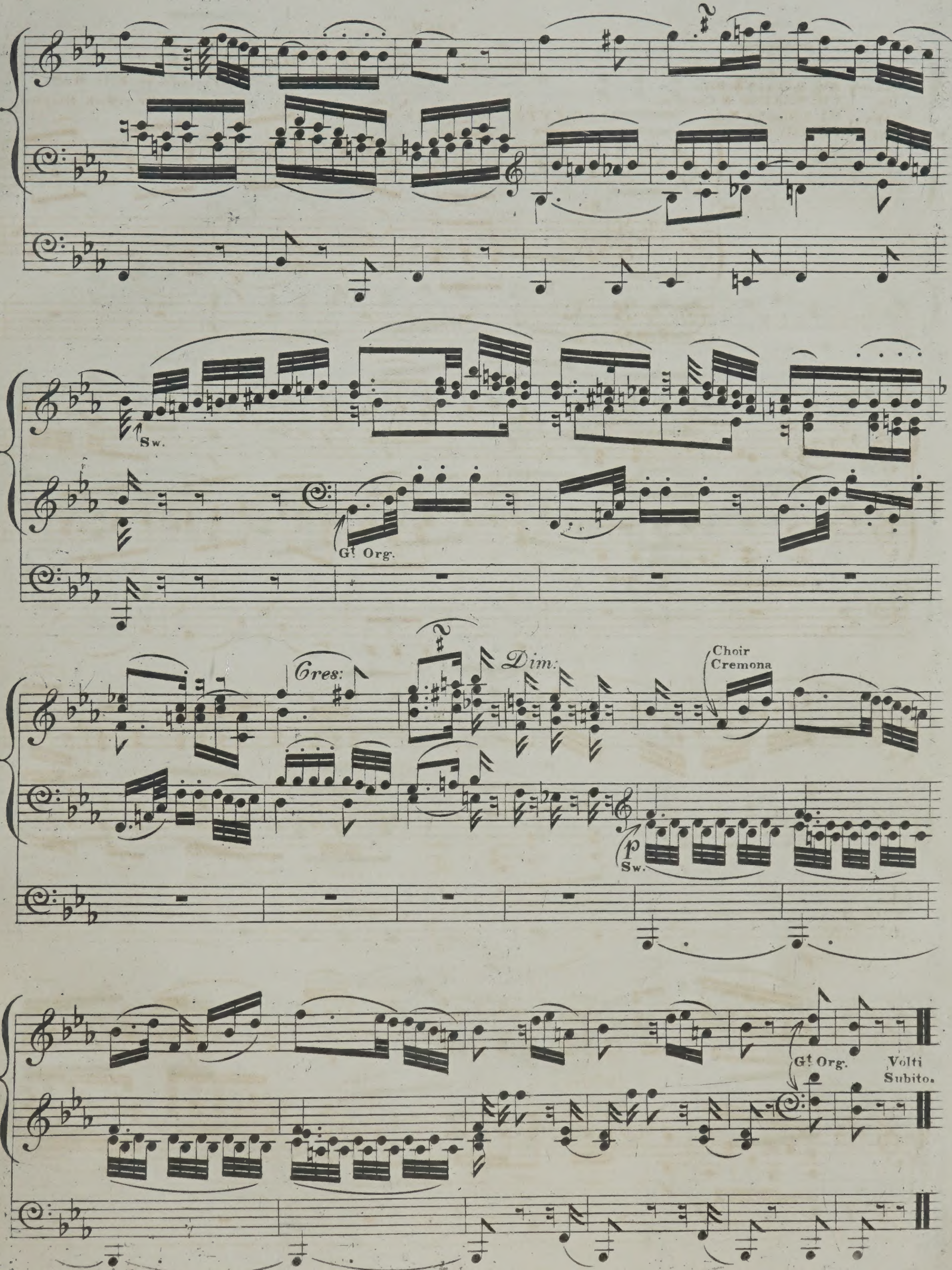
FROM

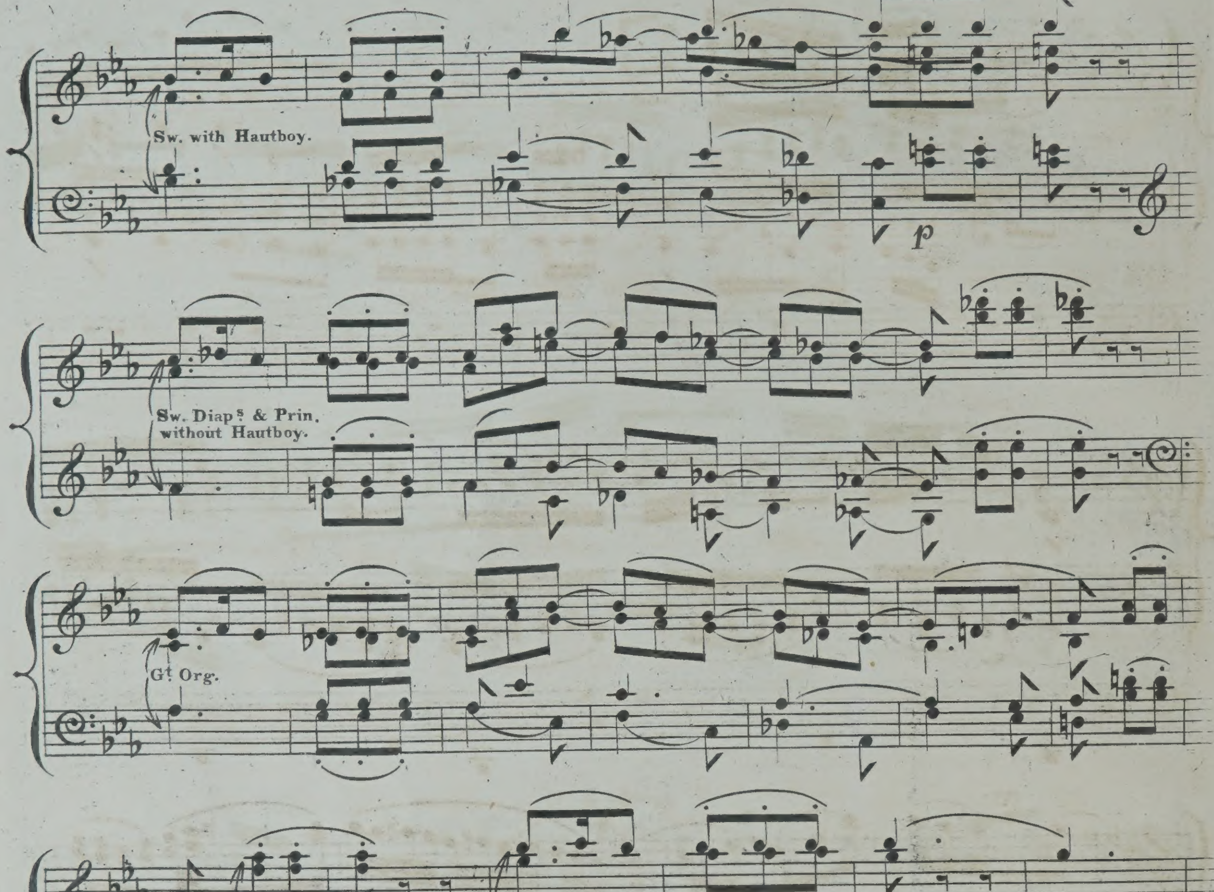
MOZART'S QUINTETT, in C Minor. (Nº1.)

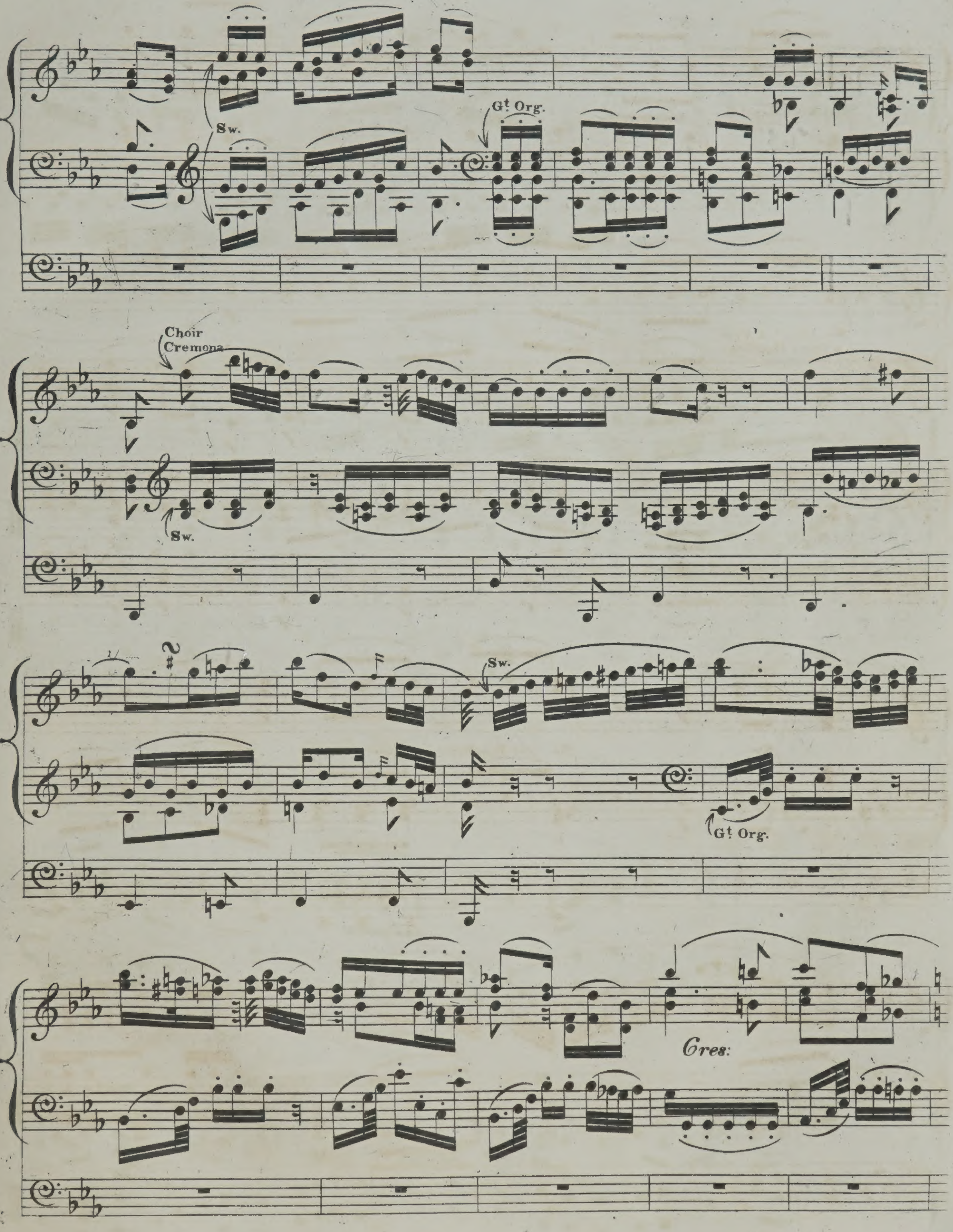
Arranged by E. C. MAY.
Organist of Greenwich Hospital.

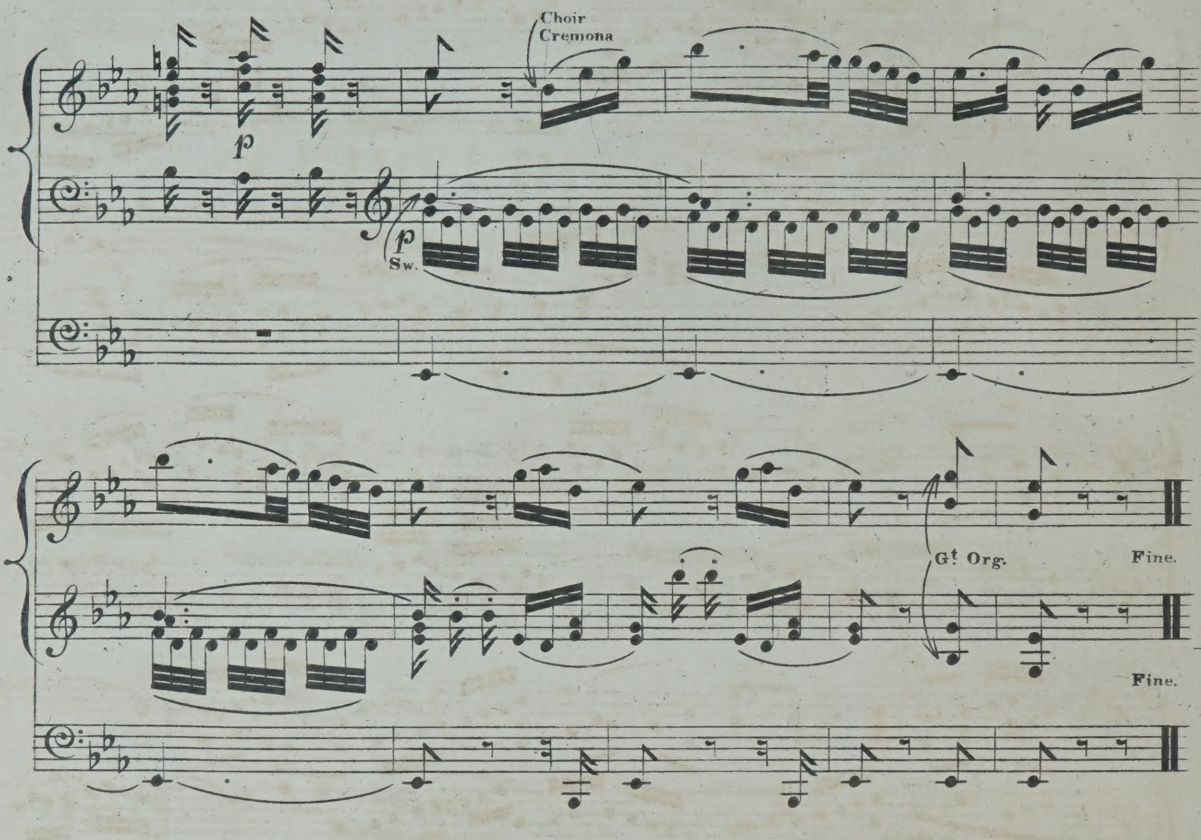
Prepare the Stops thus
SW. 2 Diap.ˢ & Prin.
CH. Stop Diap. & Cremona.
Gᵗ 2 Diap.ˢ & Prin.
PED. Gᵗ Org.


ANDANTE.
Metro. 69 = ♪
MANUALE.
PEDALE.
Sw.
Add Hautboy.
Gᵗ Org.
Diap. & Prin.
Sw.
Gᵗ Org.
Sw.
Cremona.


Sw.
Gt. Org.
Cres:
Dim:
Choir
Cremona
p
Sw.
Gt. Org.
Volti
Subito.


Sw. with Hautboy.
p
Sw. Diapˢ. & Prin. without Hautboy.
Gt. Org.
Sw.
p
Sw. add Hautboy.
Gt. Org.

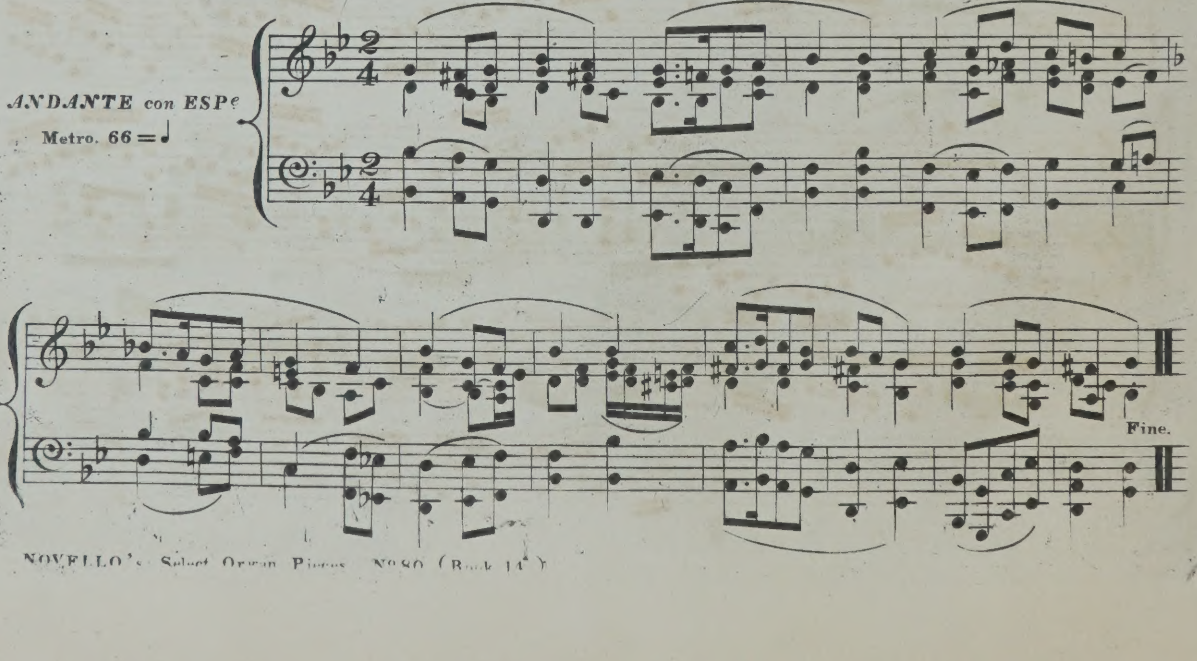

Sw.
Gt. Org.
Choir
Cremona
Sw.
Sw.
Gt. Org.
Cres:


Choir
Cremona
p
p
Sw.
Gt Org.
Fine.
Fine.

A GREGORIAN MELODY.

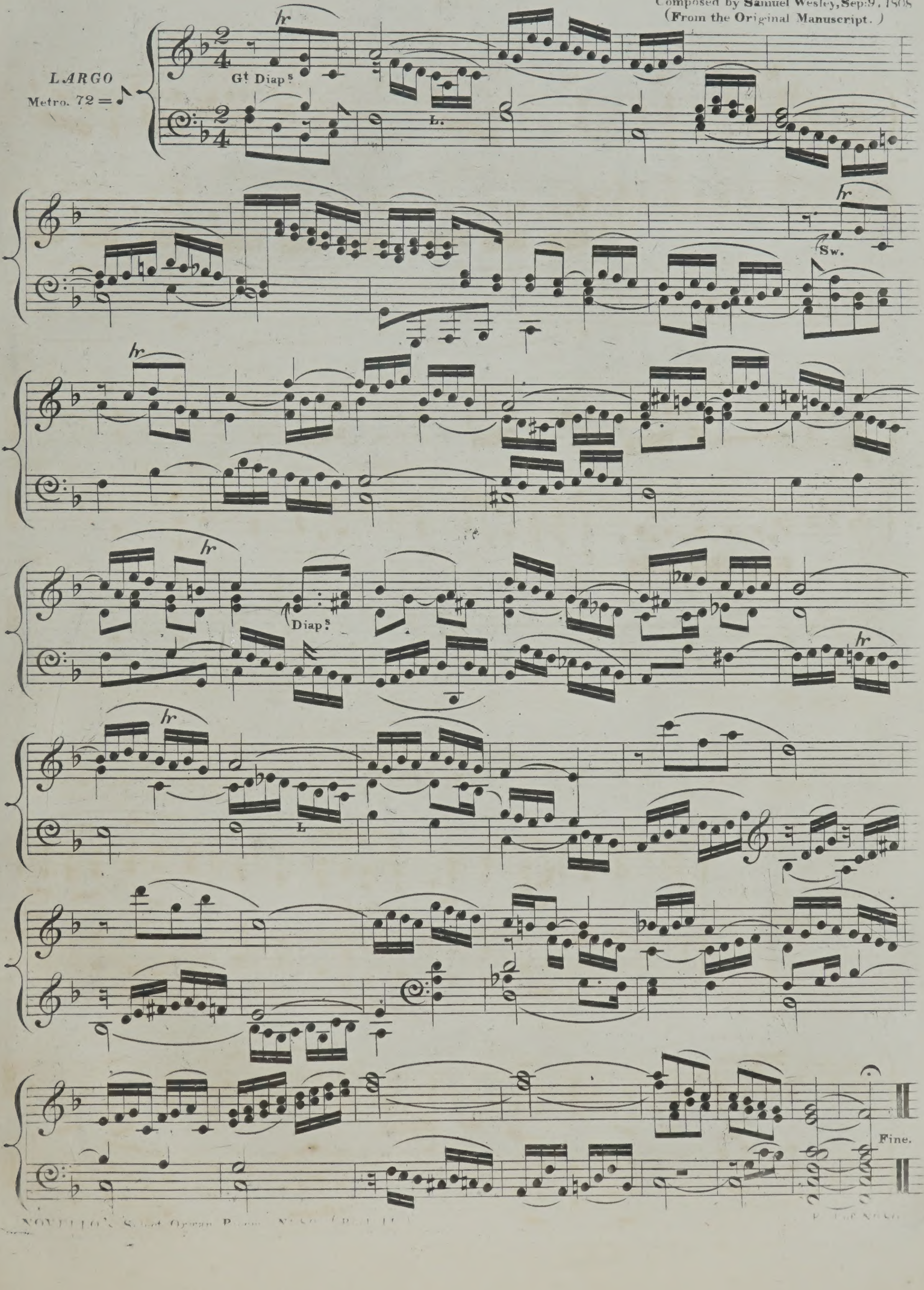
as a Subject for an Extempore
on the ORGAN.

The Hymn "Iste Confessor."
Harmonized by Novello.


ANDANTE con ESPᵒ
Metro. 66 = ♩
Fine.

DIAPASON MOVEMENT.

Composed by **Samuel Wesley, Sep:9, 1808**
(From the Original Manuscript.)


LARGO
Metro. 72 = ♪
Gt Diaps
tr
L.
Sw.
Diaps
Fine.

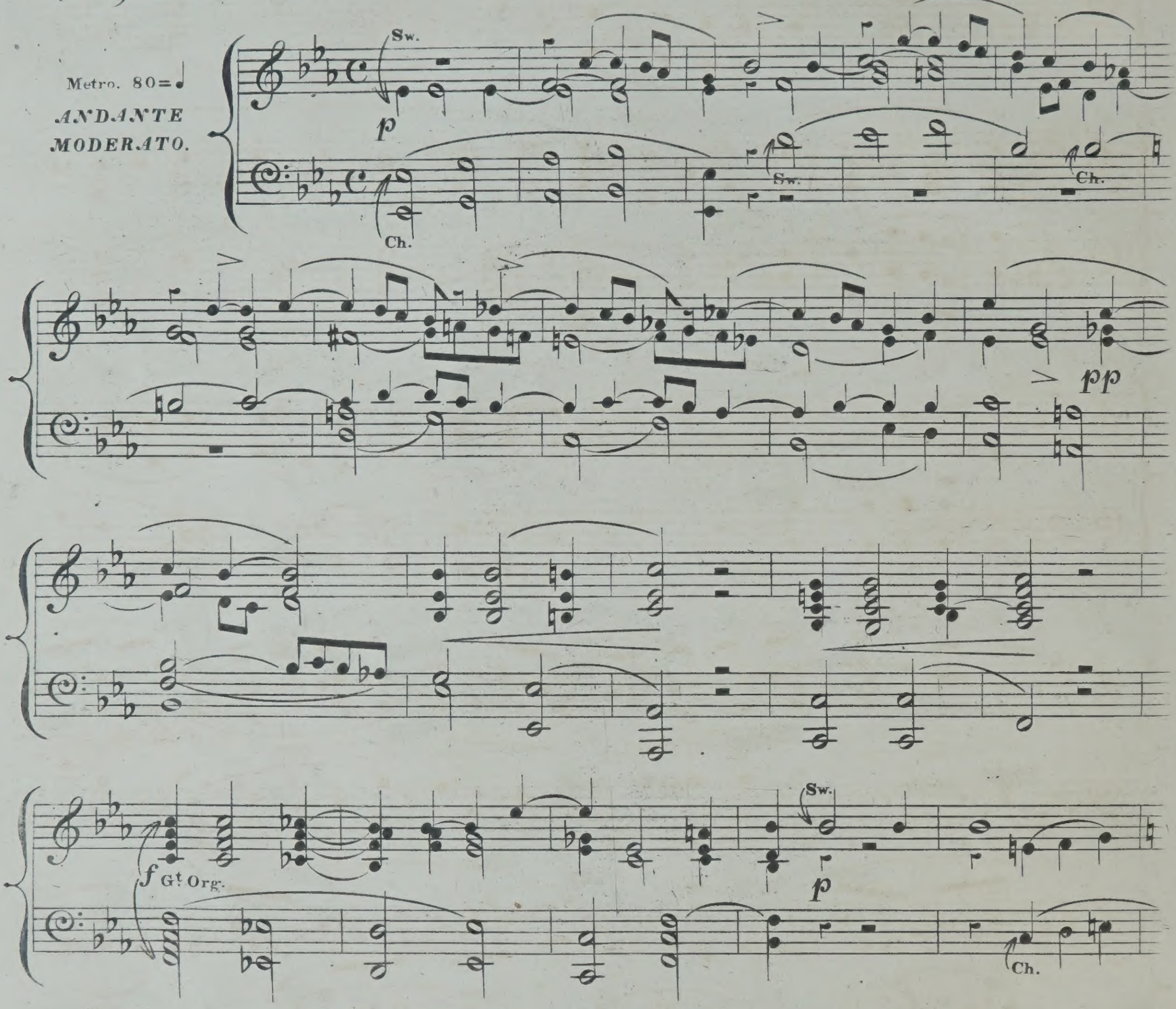
"KYRIE."

From the Mass in E♭. OP: 43.

Composed by **ANT. ANDRÉ.***
Arranged by **V. NOVELLO. 1840.**

Prepare the Stops thus. SW. 2 Diap.s & Principal.
Gt. Full to 15th
CH. Stop Diap. & Dulc.a

Metro. 80 = ♩
ANDANTE MODERATO.



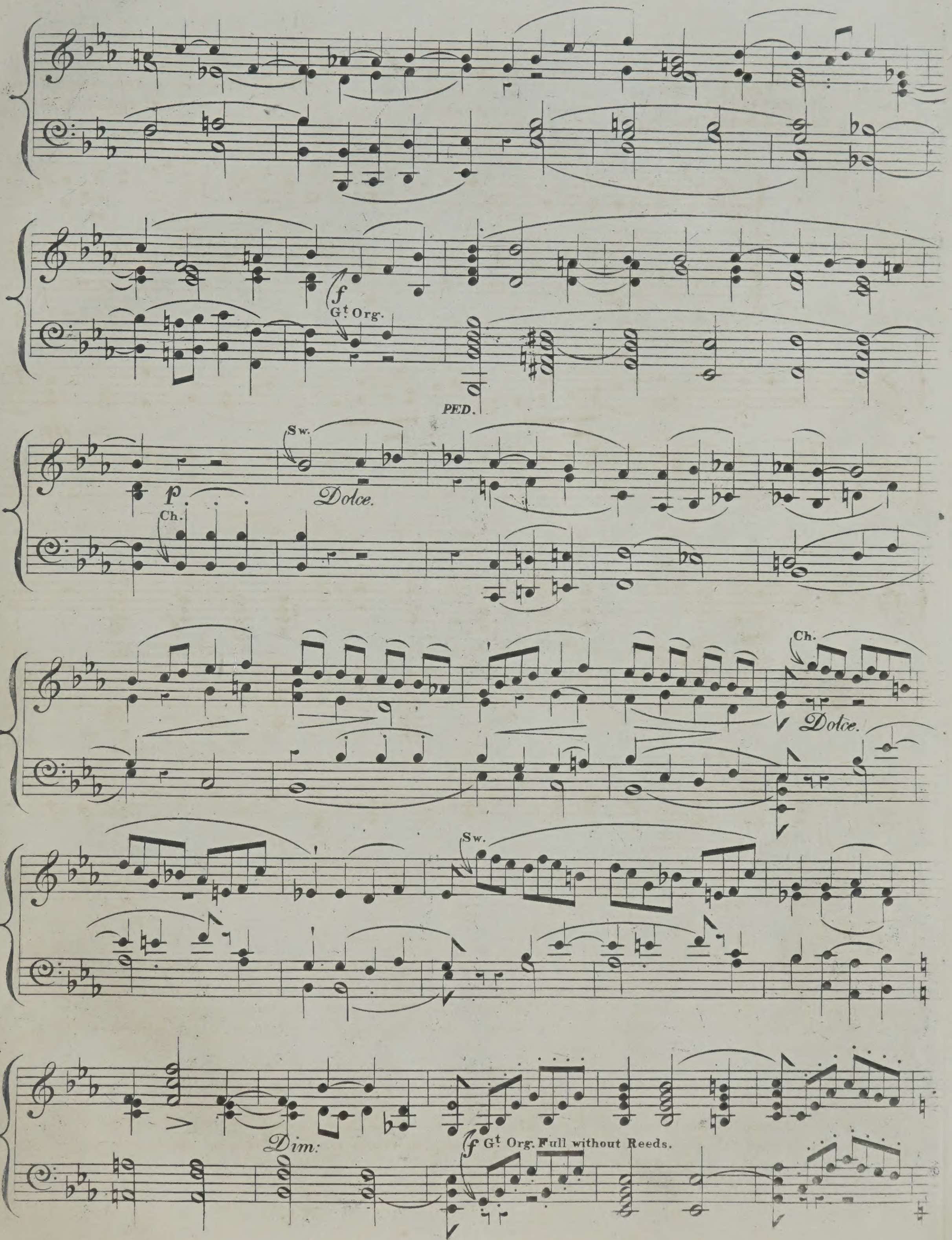
***ANTONIO ANDRÉ** is the third Son of John André; he was born at Offenbach in 1775, & evinced at an early age considerable talent for Composition; one of his works is dated when he was only 13 years old. From that period he has annually published much Instrumental Music, till 1807, which is the date of his Op: 80.

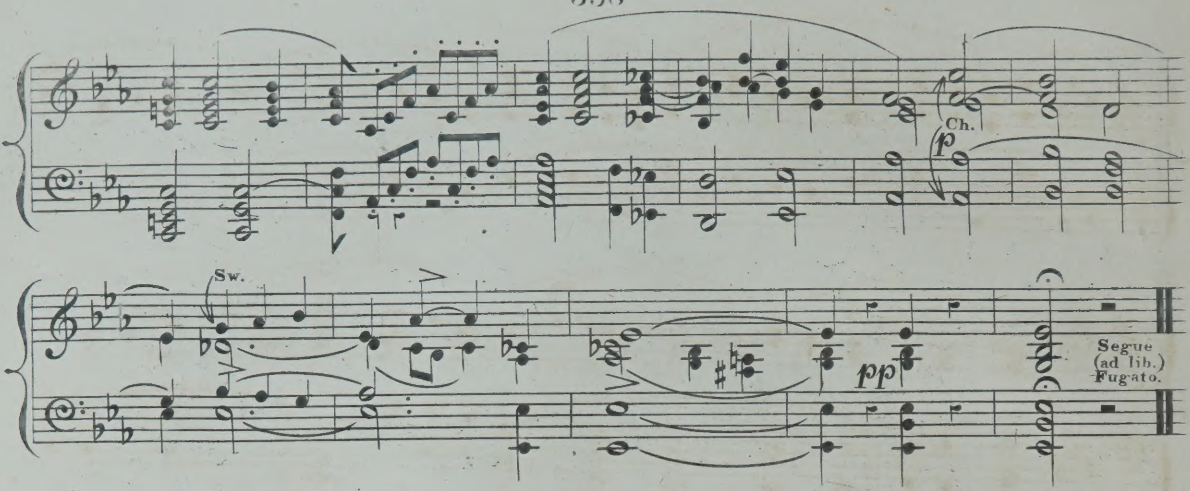
Anthony André succeeded his father in his extensive Music Warehouse at Offenbach, & has introduced there, with much success, the Art of Musical Lithography.

The above specimen of his style in writing sacred music, is from a Mass for 4 Voices & Orchestral Accompts, which has been brought forward lately at "The Society of Choral Harmonists," where it has become a great favorite, from the tasteful simplicity of its melodies & the ingenuity of its Accompts which display considerable skill & knowledge of the effect of a Band, especially in the treatment of the *Wind* Instruments.

The same Mass has also been performed at the Oratorios, at Covent Garden Theatre, at the time they were under the superintendance of Mr. Bishop.

The "Sanctus" & "Hosanna," will be arranged, & inserted in a future number of this work. (See No. 83, Page 571)

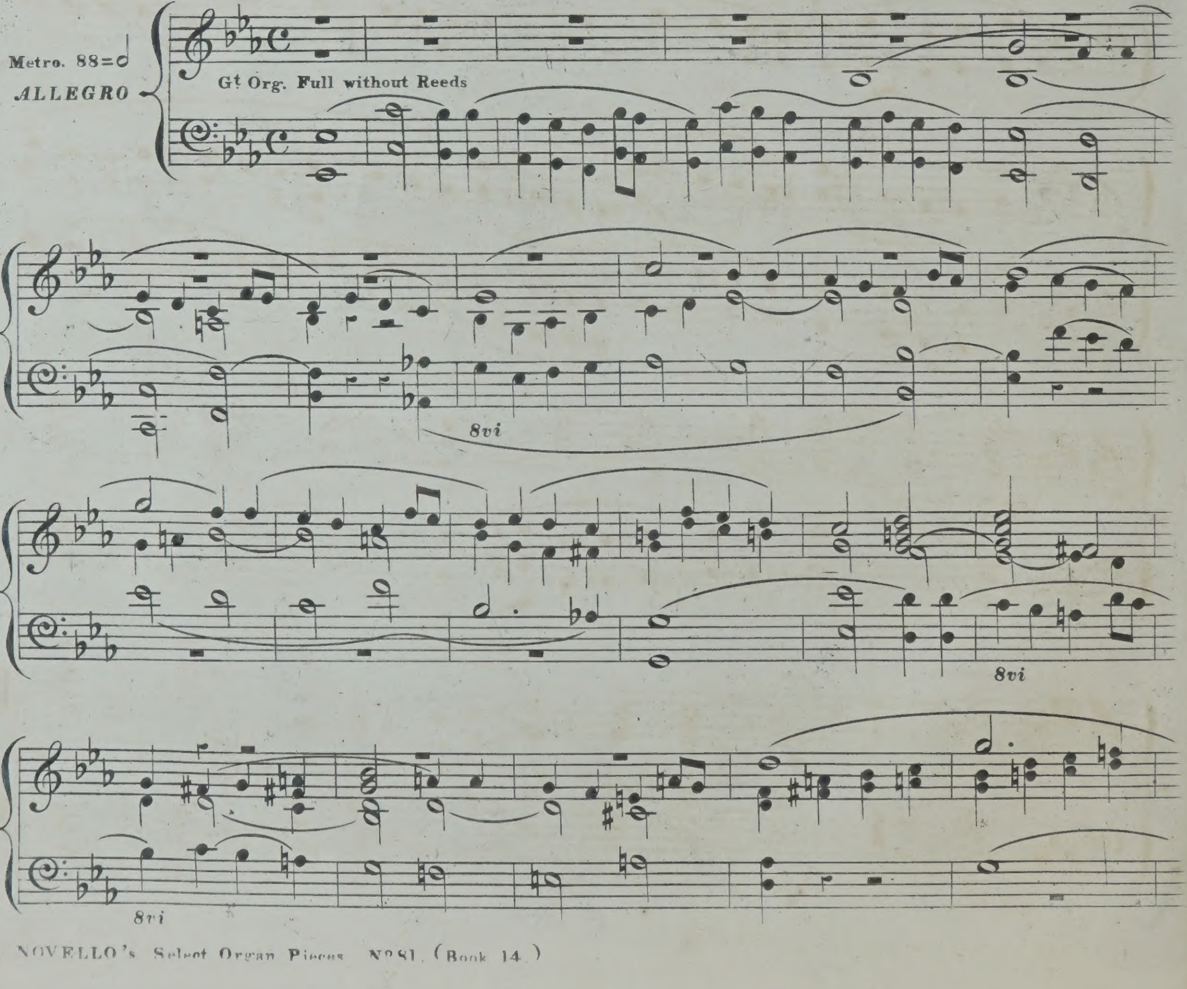

f
Gt Org.
PED.
Sw.
p
Ch.
Dolce.
Ch.
Dolce.
Sw.
Dim:
f
Gt Org. Full without Reeds.

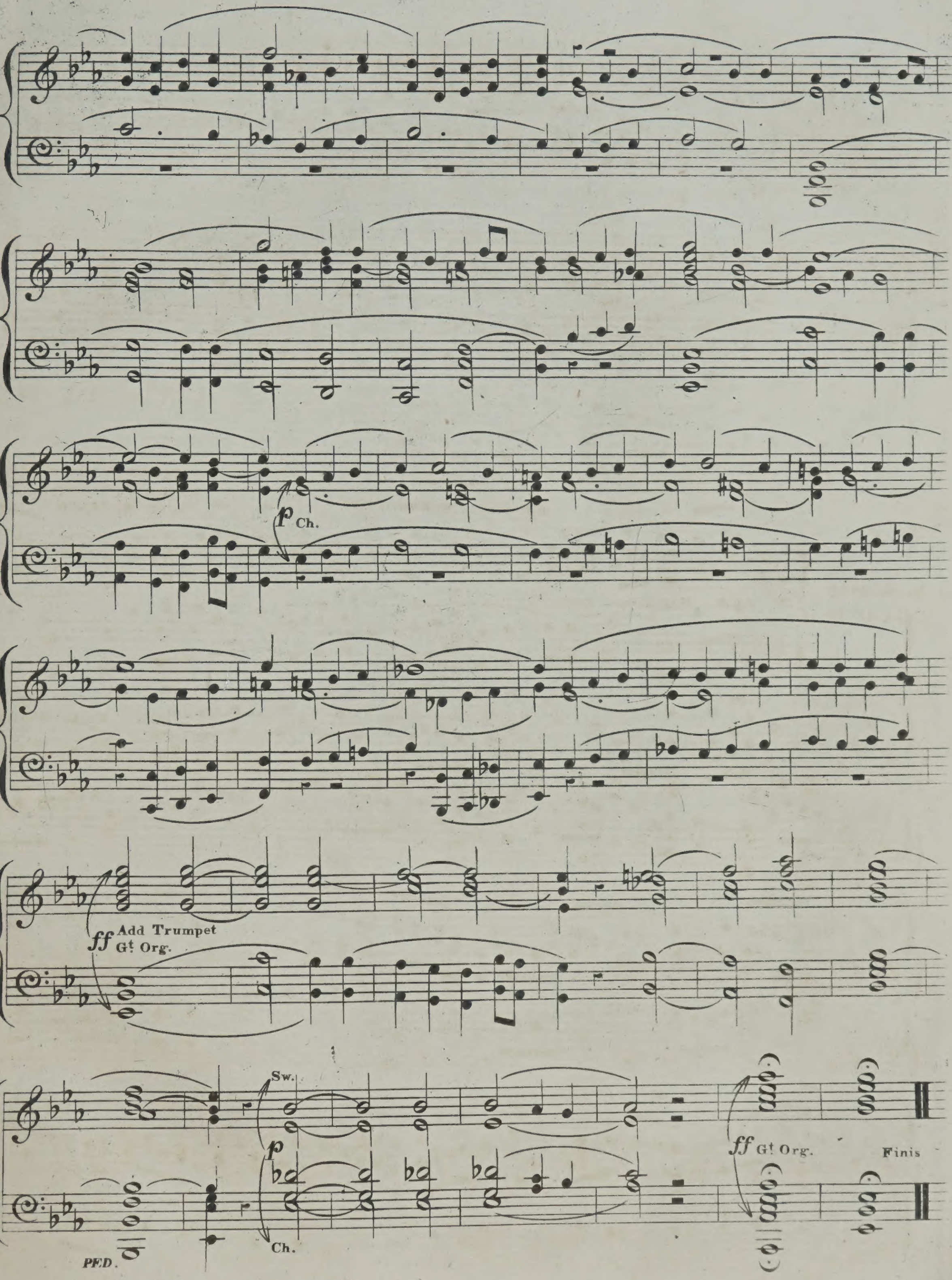

Ch.
p
Sw.
pp
Segue
(ad lib.)
Fugato.

FUGATO.

ET VITAM VENTURI.

From ANDRE's Mass. Op: 43.
Adapted for the Organ,
by V. NOVELLO.


Metro. 88 = 𝅗𝅥
ALLEGRO
Gt Org. Full without Reeds
8vi
8vi
8vi


p Ch.
ff Add Trumpet
Gt. Org.
Sw.
p
Ch.
PED.
ff Gt. Org.
Finis

A FANTASY of three Parts. N^{o} 8.

From the Set of 9 Fantasies,
Composed by **ORLANDO GIBBONS.**
The English Palestrina.
Born at Cambridge, 1583.

Arranged for the Organ by V. Novello.

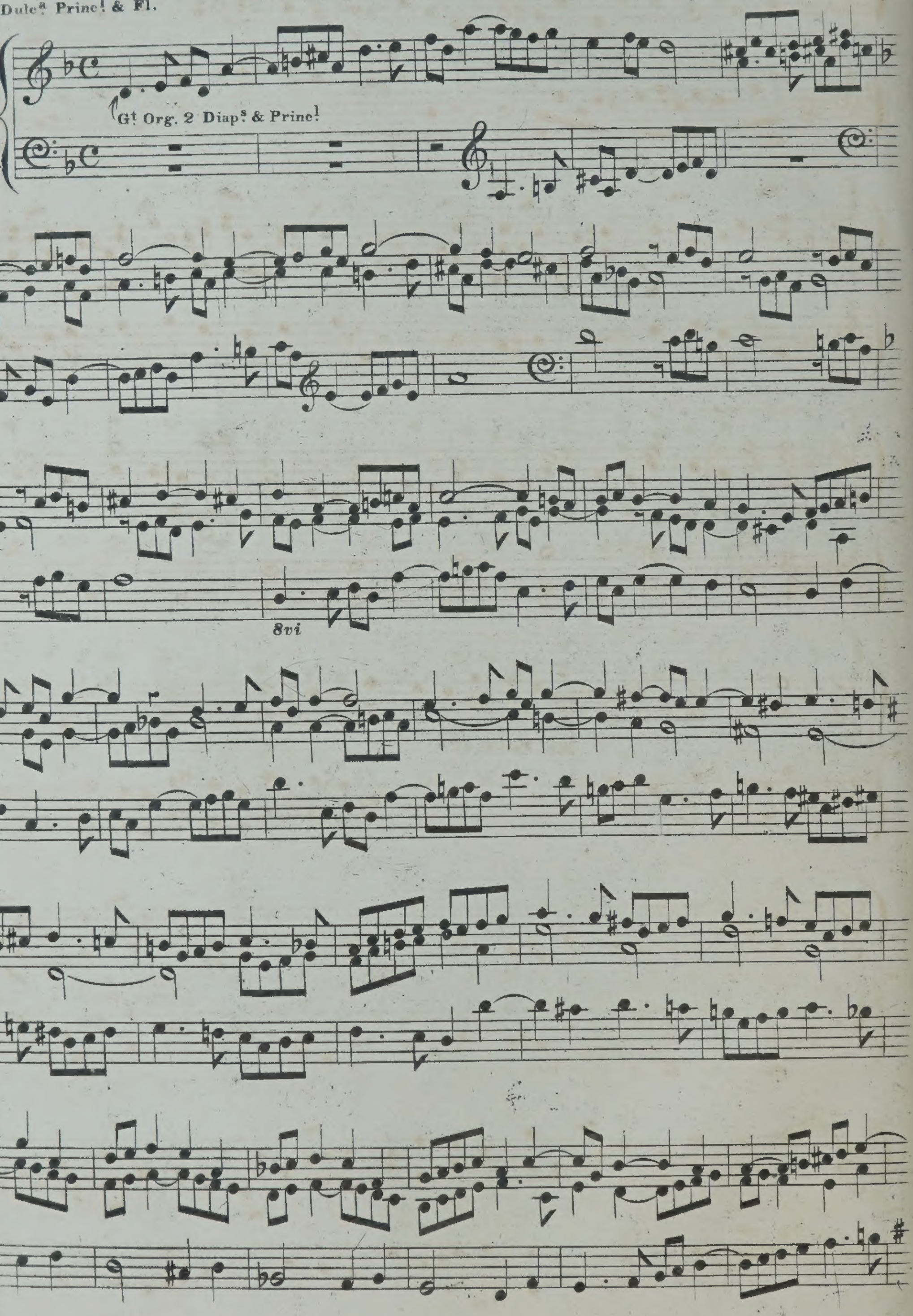
From the Original Copy without Bars.

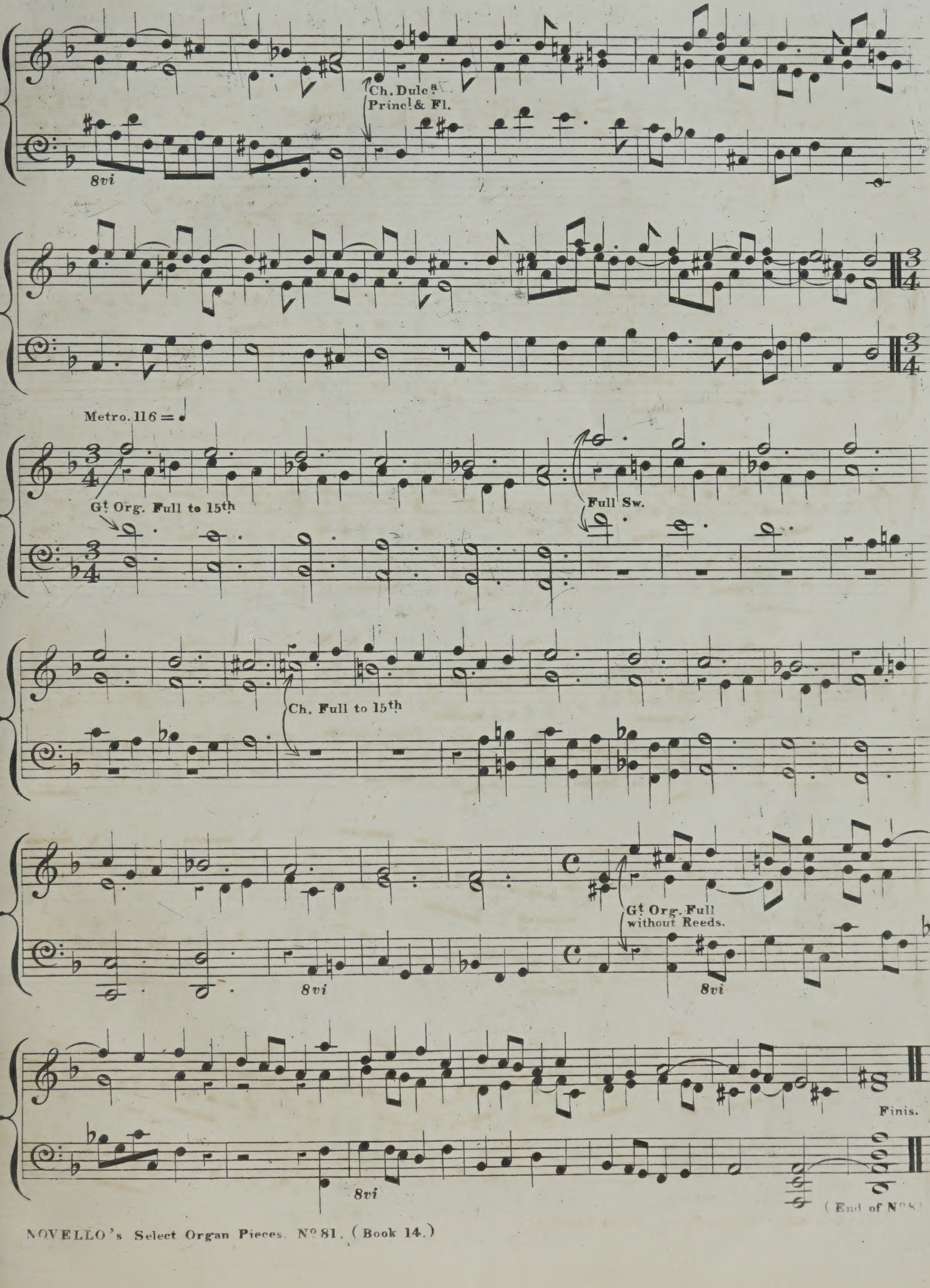
Prepare the Stops thus:
SW. Full.
G^{t} 2 Diap^{s} & Princ^{l}
CH. Dulc^{a} Princ^{l} & Fl.

Metro. 100 = ♩

ALLEGRO.

(NB. No time marked in the Original M.S.)



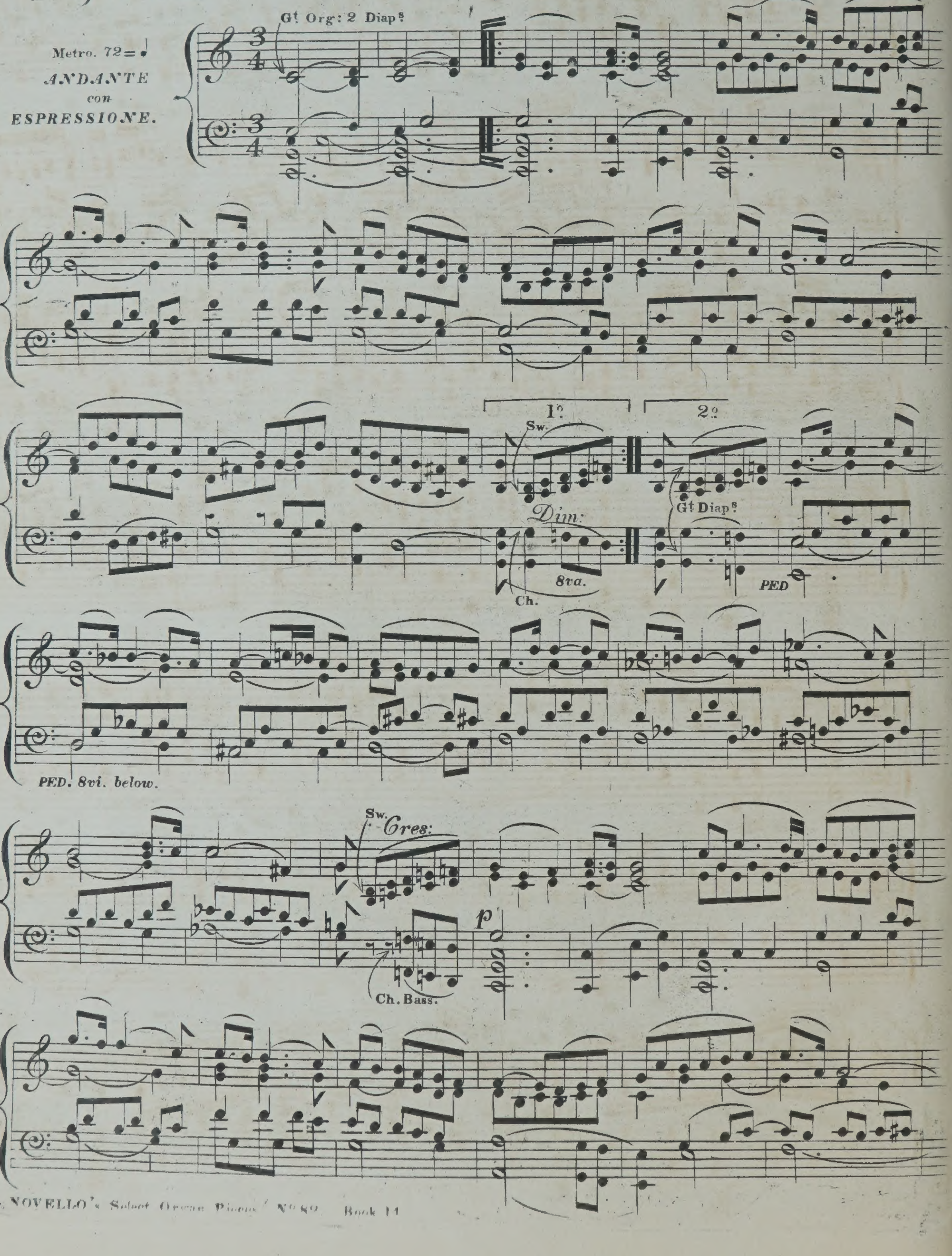

8vi
Ch. Dulc.a Princ.l & Fl.
Metro. 116 = ♩
G.t Org. Full to 15th
Full Sw.
Ch. Full to 15th
8vi
G.t Org. Full without Reeds.
8vi
8vi
Finis.
(End of N.o 8

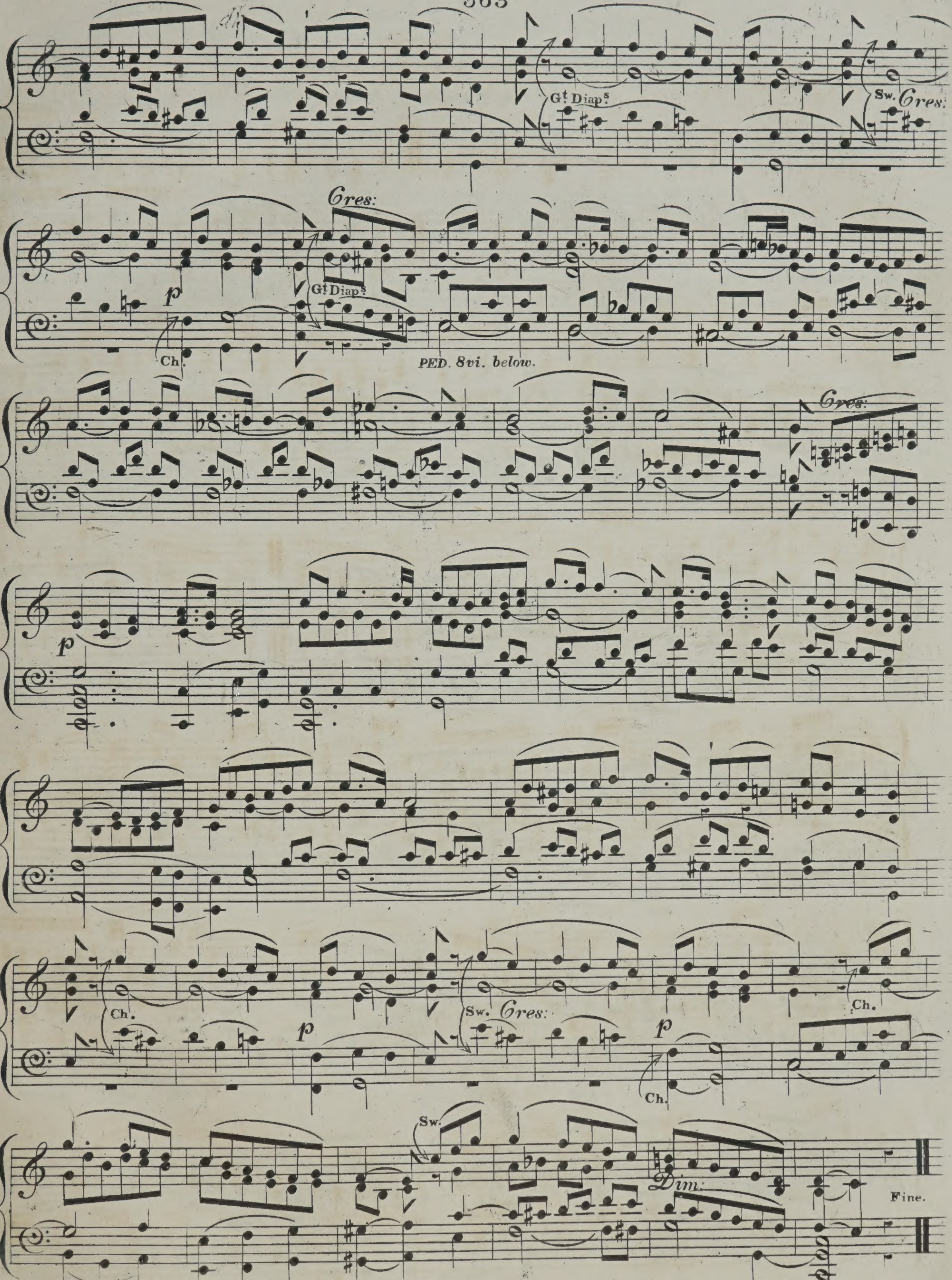
MATER AMABILIS.

Prepare the Stops thus.
SW. 2 Diapˢ. & Princˡ.
Gᵗ 2 Diapˢ.
CH. Dulciana.

TREBLE SOLO & QUARTETT.

Arranged from MOZART's
"S'altro che lagrime"
by V. NOVELLO.


Metro. 72 = ♩
ANDANTE con ESPRESSIONE.
Gᵗ Org: 2 Diapˢ.
1º.
2º.
Sw.
Dim:
8va.
Ch.
Gᵗ Diapˢ.
PED
PED. 8vi. below.
Sw.
Cres:
p
Ch. Bass.


Gt Diaps.
Sw. Cres:
Cres:
p
Ch.
Gt Diaps.
PED. 8vi. below.
Cres:
p
Ch.
Sw. Cres:
p
Ch.
Ch.
Sw.
Dim:
Fine.

INTRODUCTORY MOVEMENT,

From the **FIRST FANTASY** *of Three Parts,*

Adapted for the Organ by V. Novello, 1840.

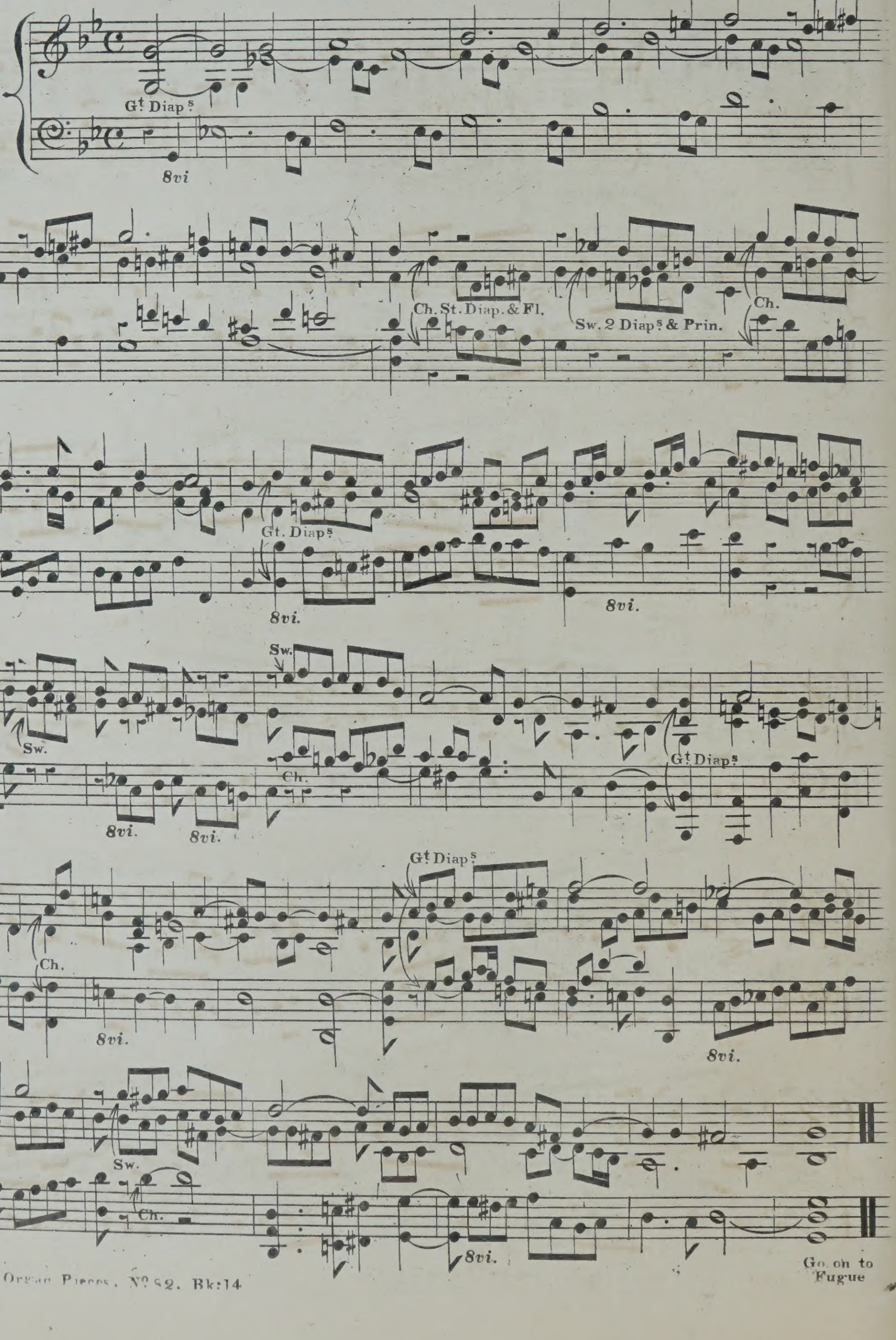
From the Original Copy, without Bars.

From the Set of Nine Fantasias.
Composed by **ORLANDO GIBBONS.**
Born at Cambridge. 1583.

Prepare the Stops thus
SW. 2 Diaps & Princl
Gt. 2 Diaps
CH. Stop Diap. & Fl.

Metro. 88 = ♩

NB. No time marked in the Original Copy.


Gt Diaps
8vi
Ch. St. Diap. & Fl.
Sw. 2 Diaps & Prin.
Ch.
Gt. Diaps
8vi.
Sw.
Sw.
Ch.
Gt Diaps
Ch.
Gt Diaps
Sw.
Ch.

Go on to Fugue

A FANTASY OF THREE PARTS. (No 2.)

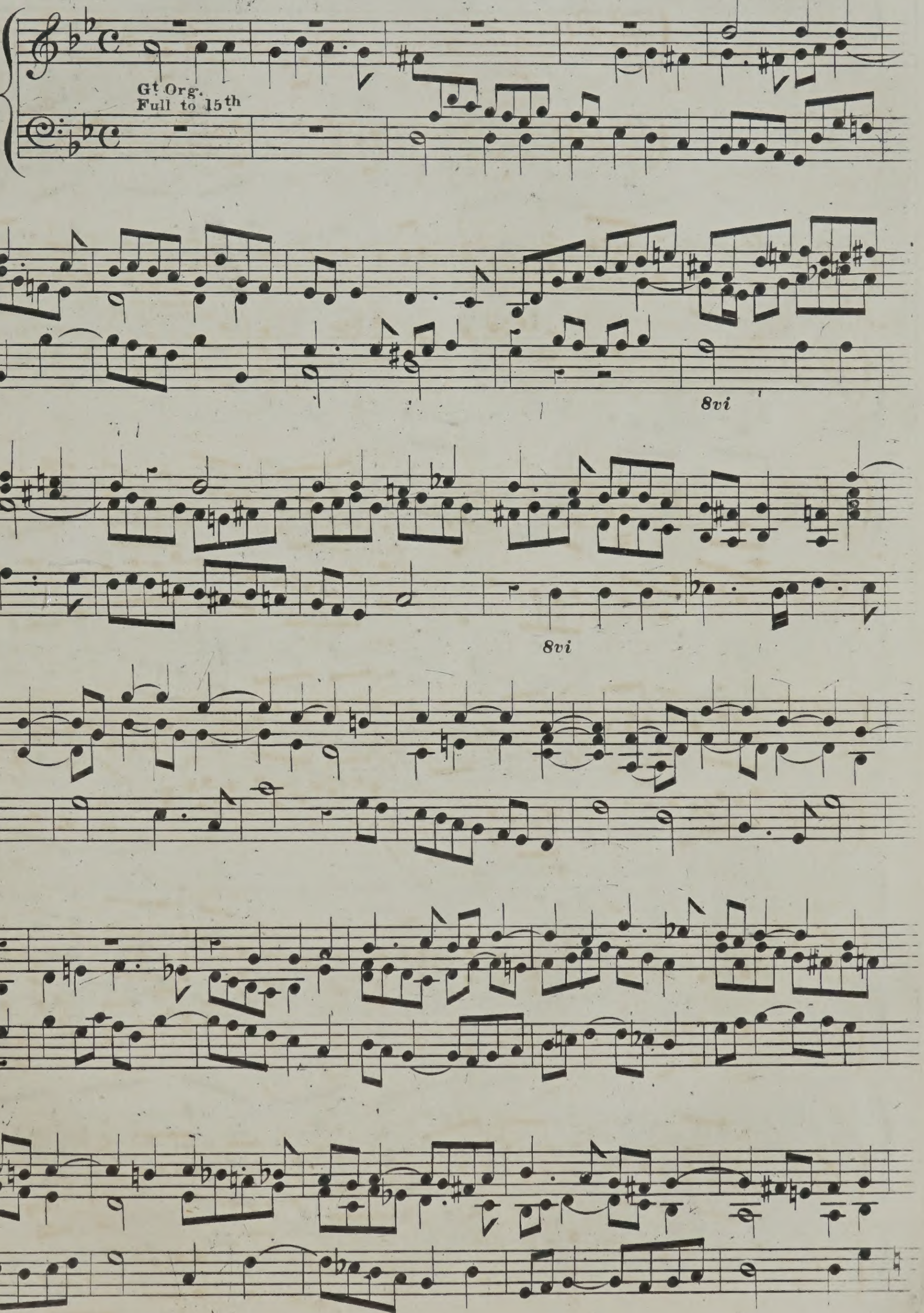
Adapted for the Organ by V. NOVELLO. 1840.

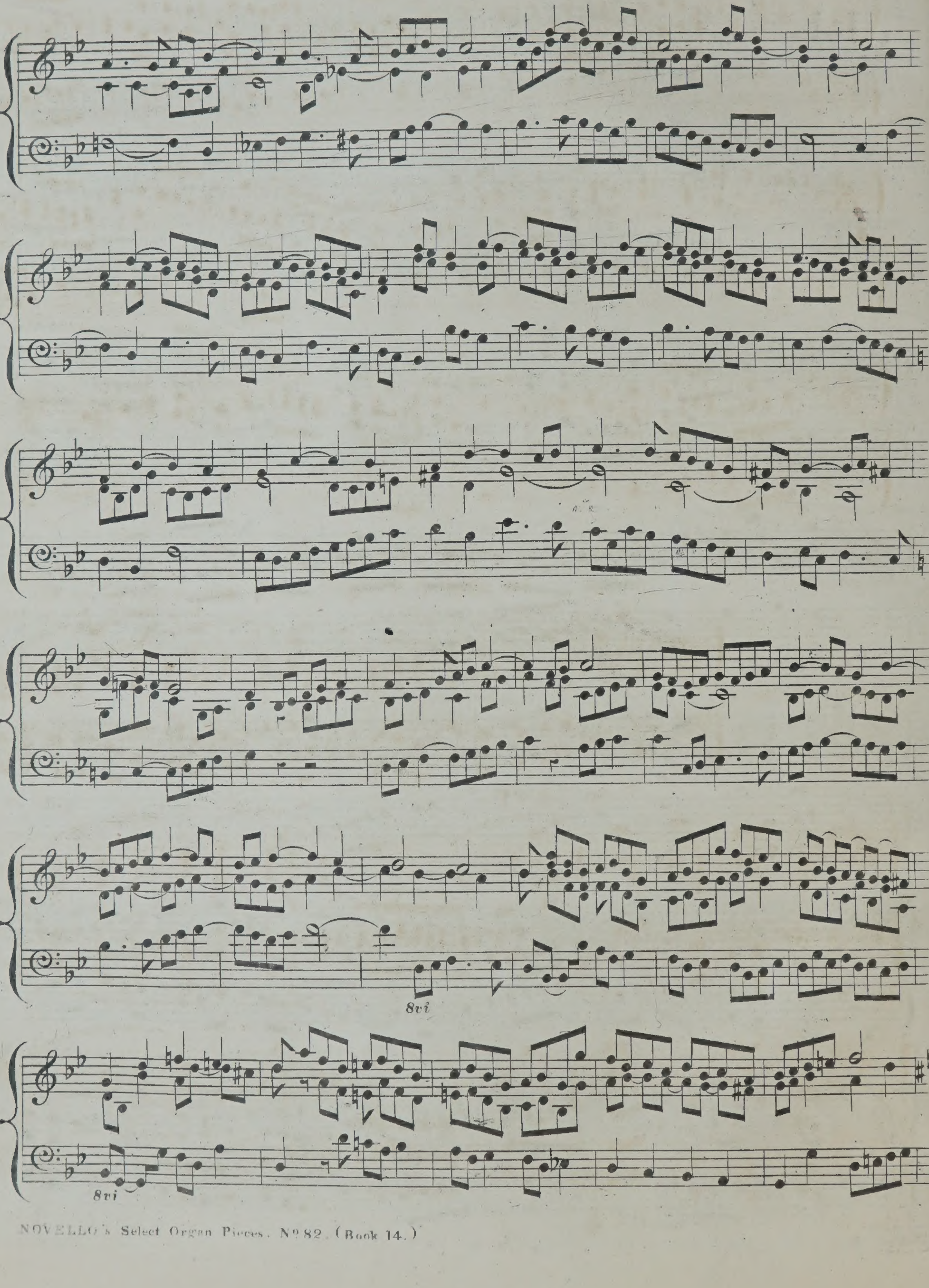
From the Original Copy without Bars.

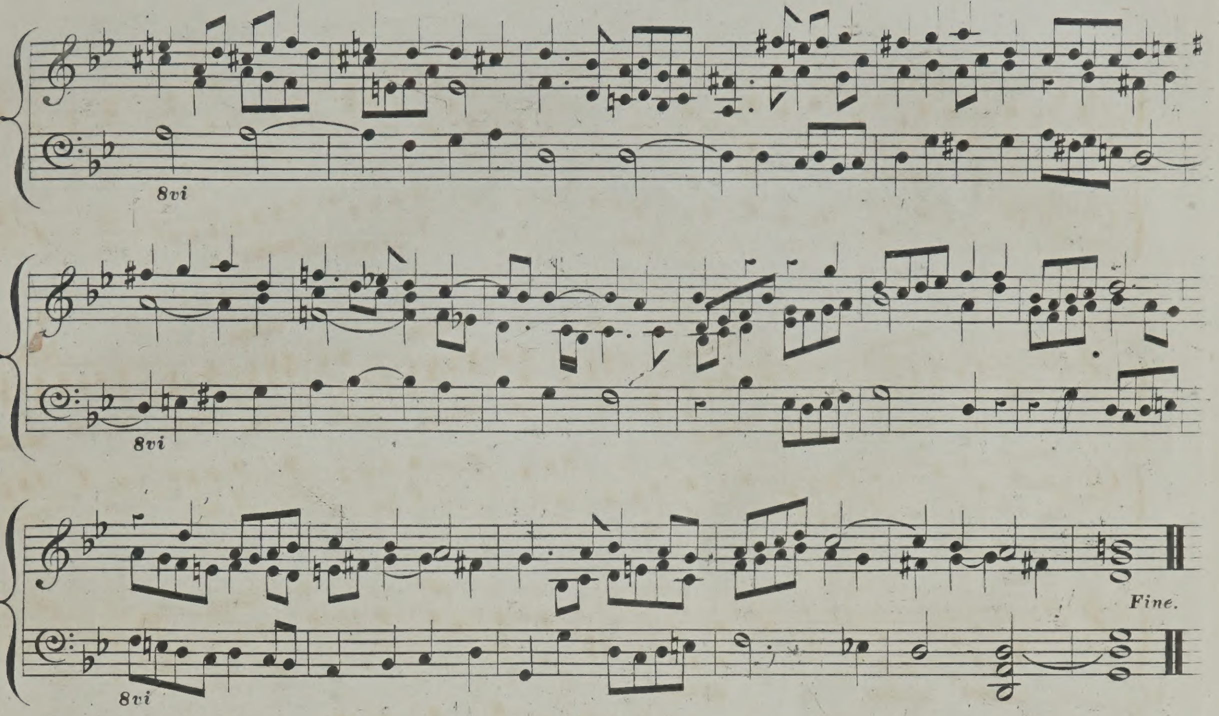
From the Set of Nine Fantasias,
Composed by **ORLANDO GIBBONS.**

Metro. 88 = ♩

NB. No time mark'd in the Original Copy.


Gt Org.
Full to 15th
8vi
8vi
8vi
8vi
8vi
8vi

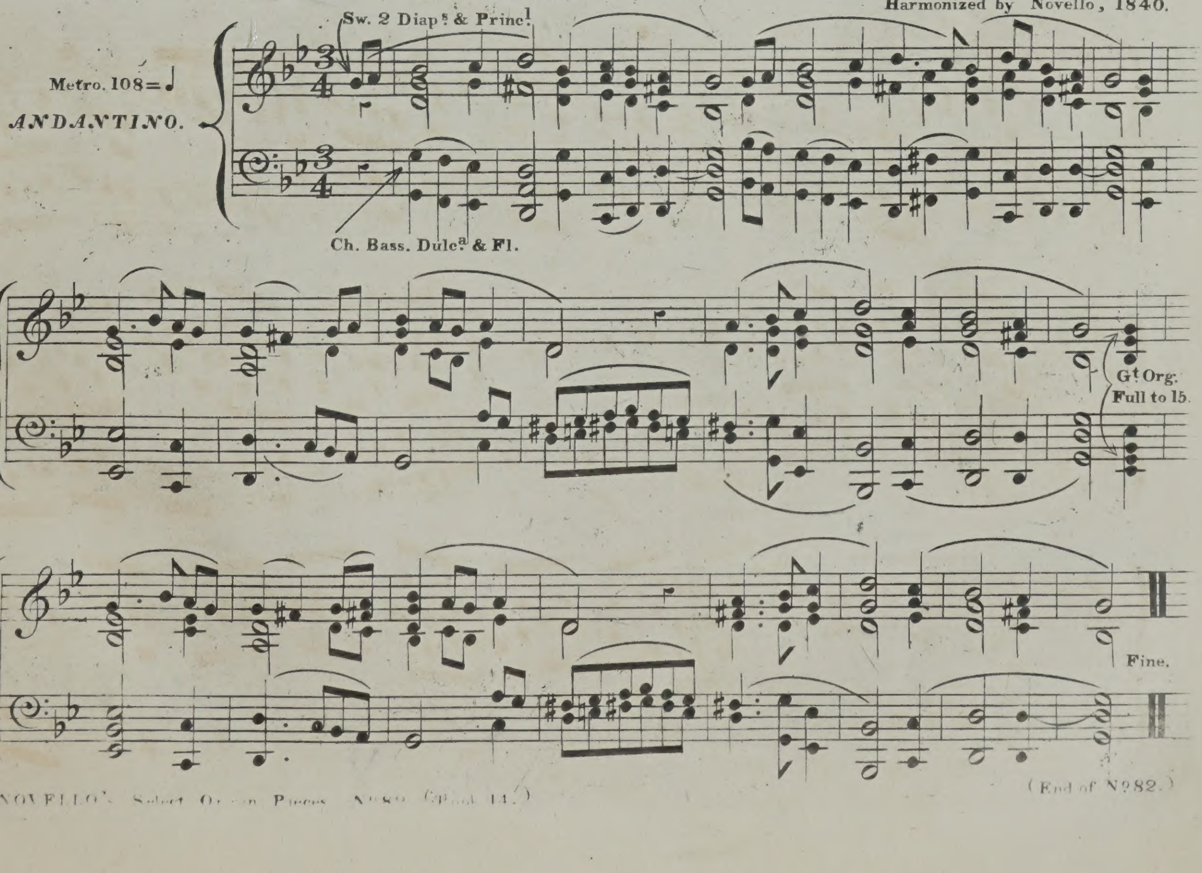

8vi
8vi


8vi
8vi
8vi
Fine.

THE GREGORIAN EASTER HYMN,

"*O Filii et Filiæ.*"

The Melody by S^t GREGORY.
Produced about the year 575.
Harmonized by Novello, 1840.


Metro. 108 = ♩
ANDANTINO.
Sw. 2 Diap^s & Princ^l
Ch. Bass. Dulc^a & Fl.
G^t Org. Full to 15.
Fine.

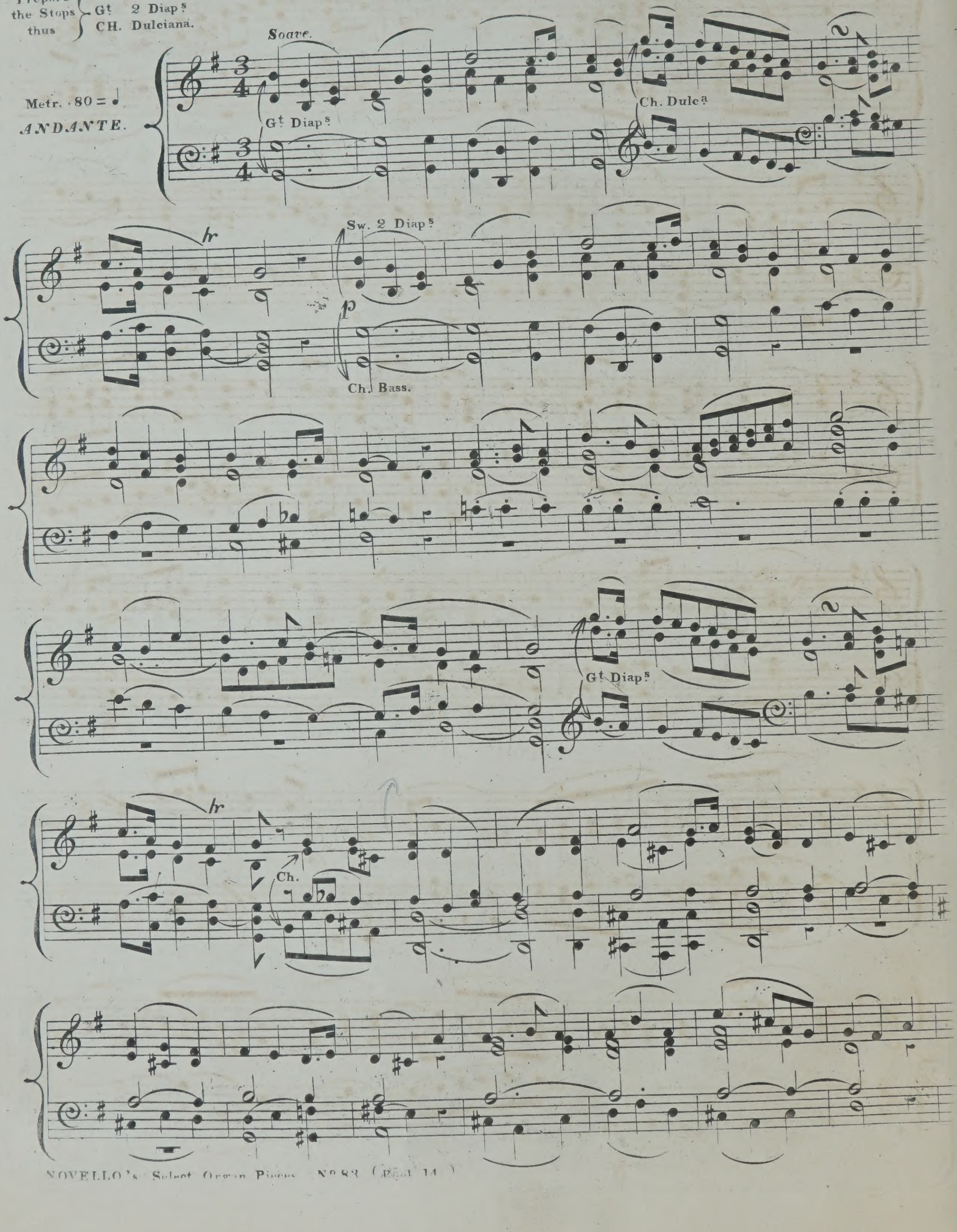
(End of N? 82.)

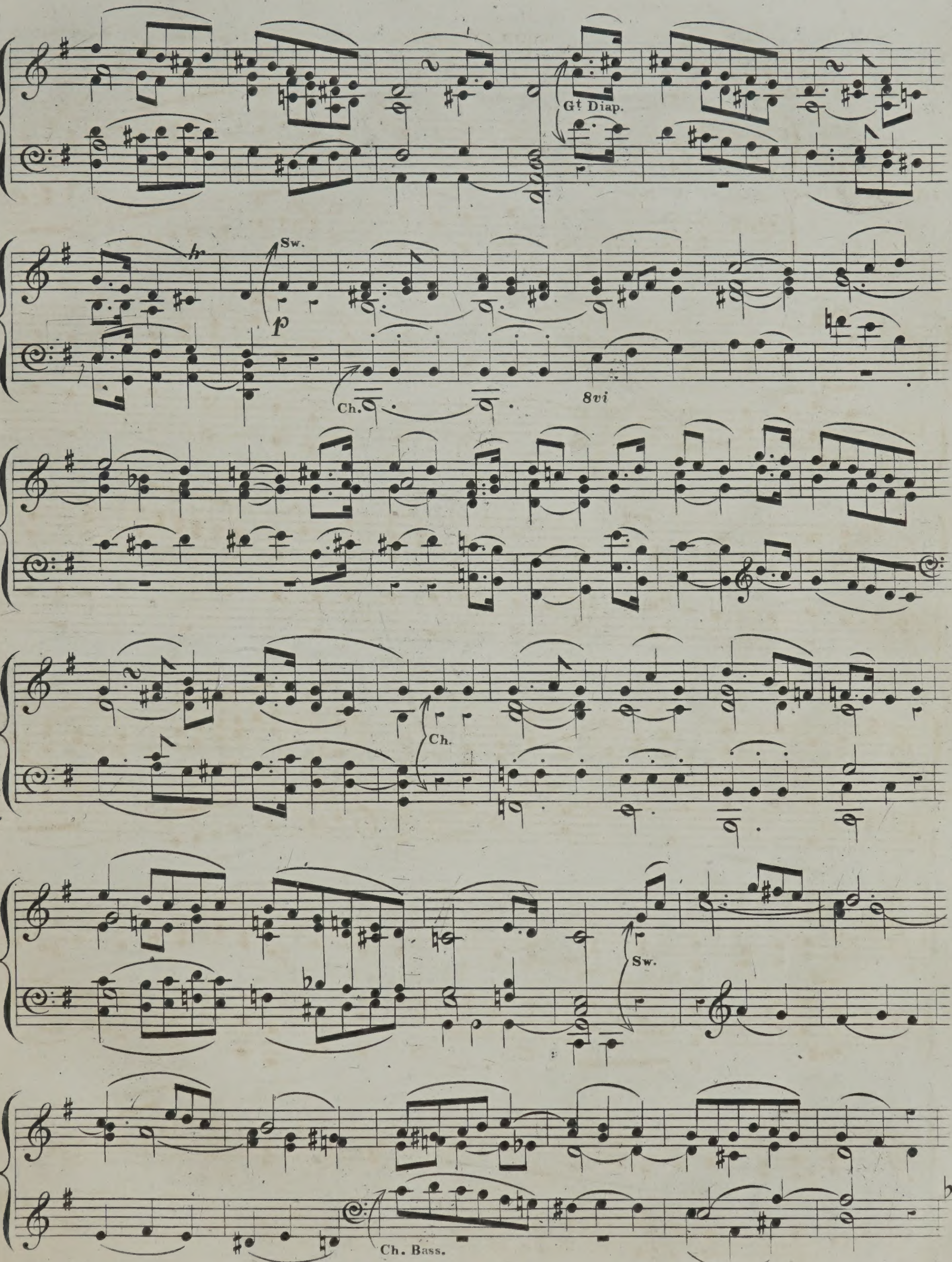
ALMA PEDEMPTORIS.

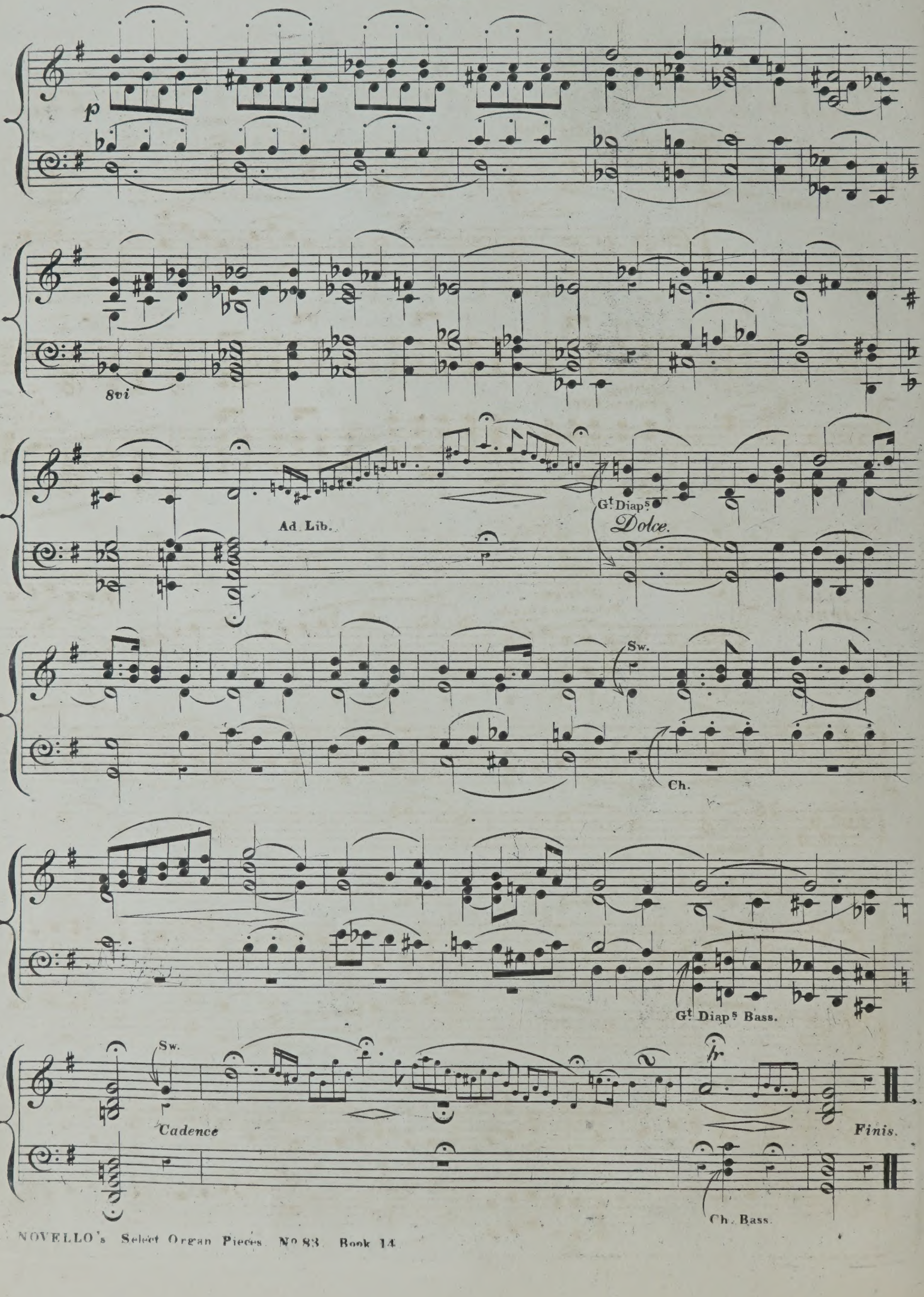
A SOPRANO SOLO.

Composed by V. NOVELLO.
From the Convent Music, Vol: 1.

Prepare the Stops thus
SW. 2 Diaps.
Gt. 2 Diaps.
CH. Dulciana.


Metr. 80 = ♩
ANDANTE.
Soave.
Gt. Diaps.
Ch. Dulca.
hr
Sw. 2 Diaps.
p
Ch. Bass.
Gt. Diaps.
hr
Ch.

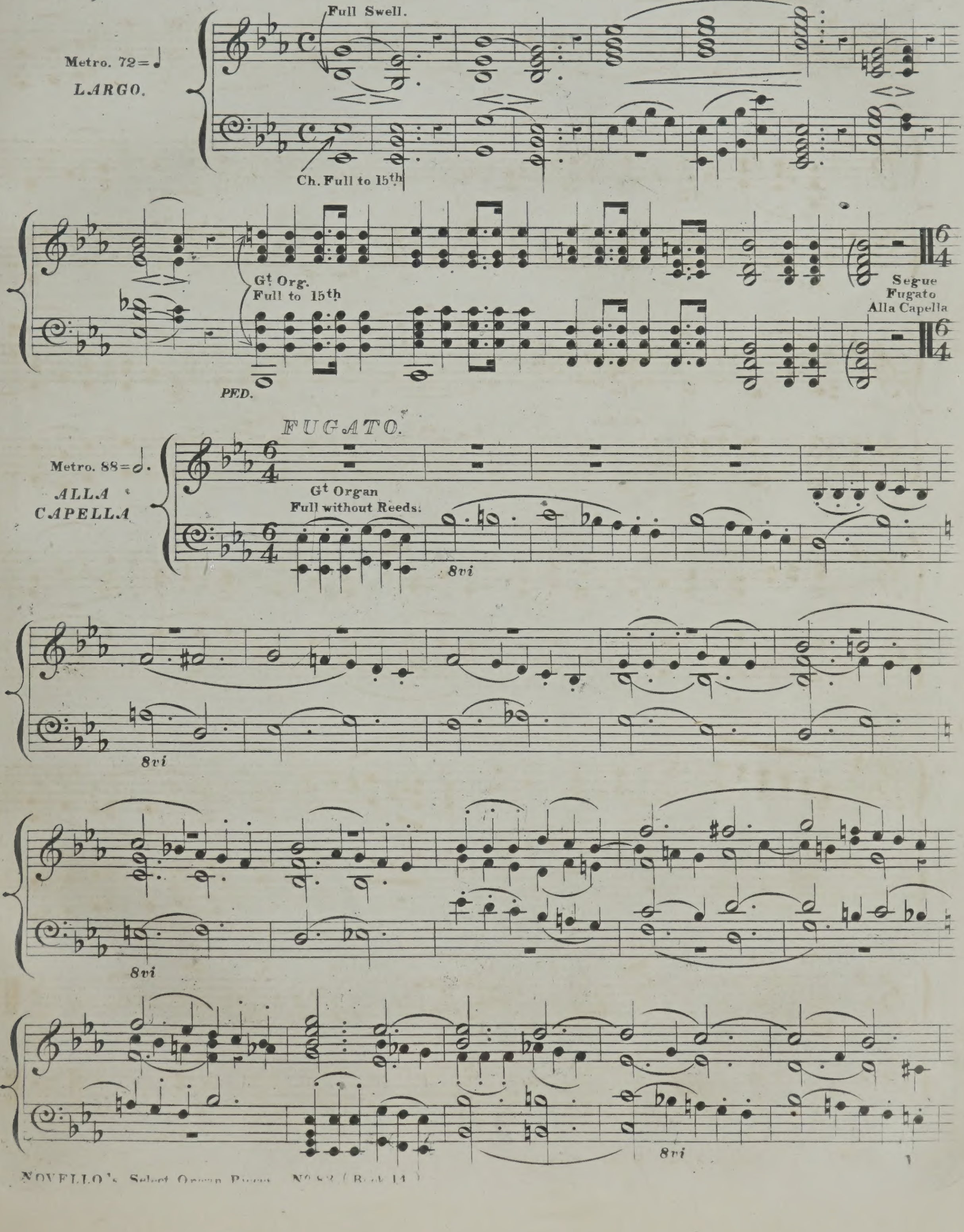

Gt Diap.
Sw.
p
Ch.
8vi
Ch.
Sw.
Ch. Bass.

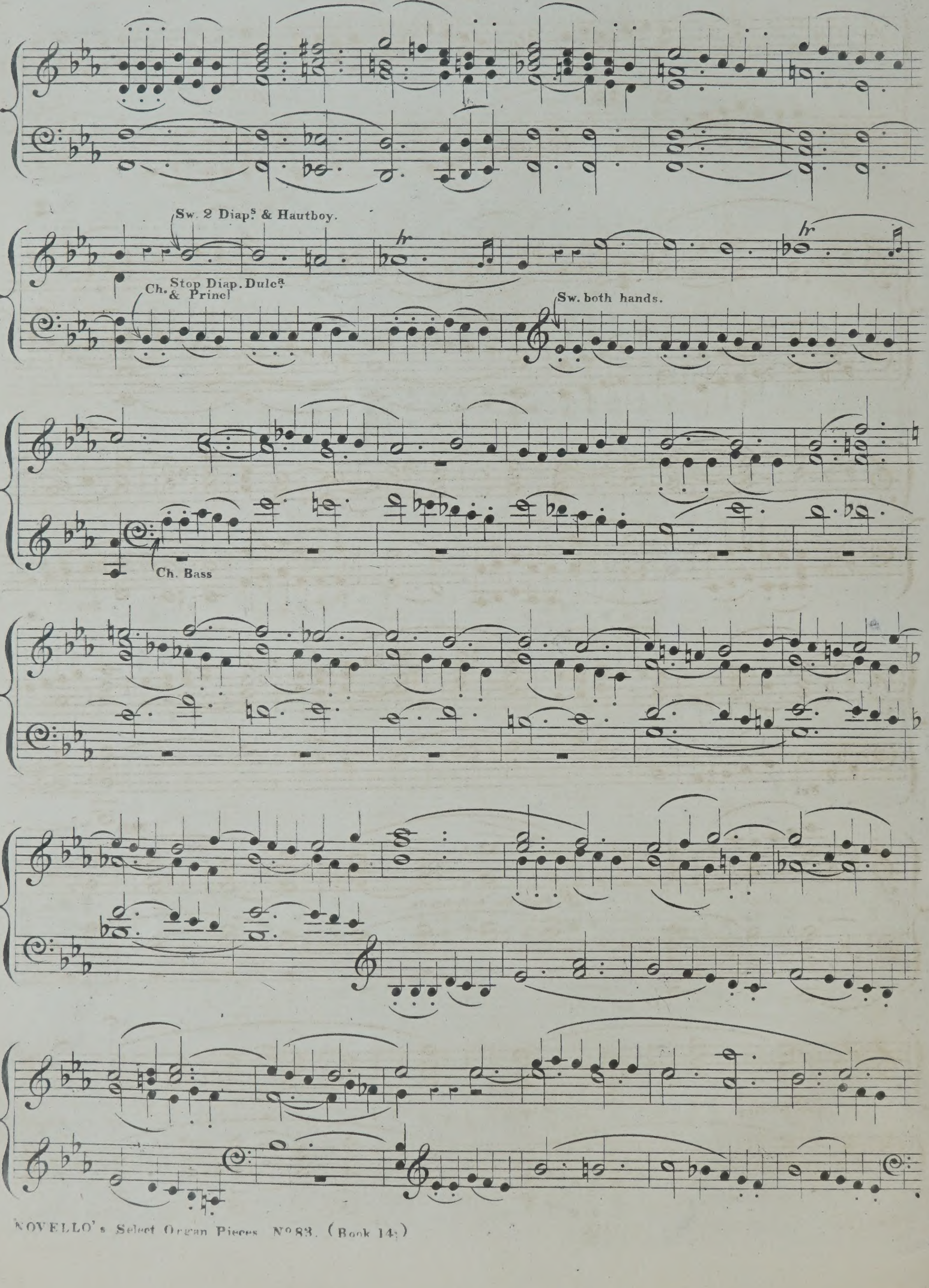

p
8vi
Ad. Lib.
Gt. Diaps.
Dolce.
Sw.
Ch.
Gt. Diaps. Bass.
Sw.
Cadence
Finis.
Ch. Bass.

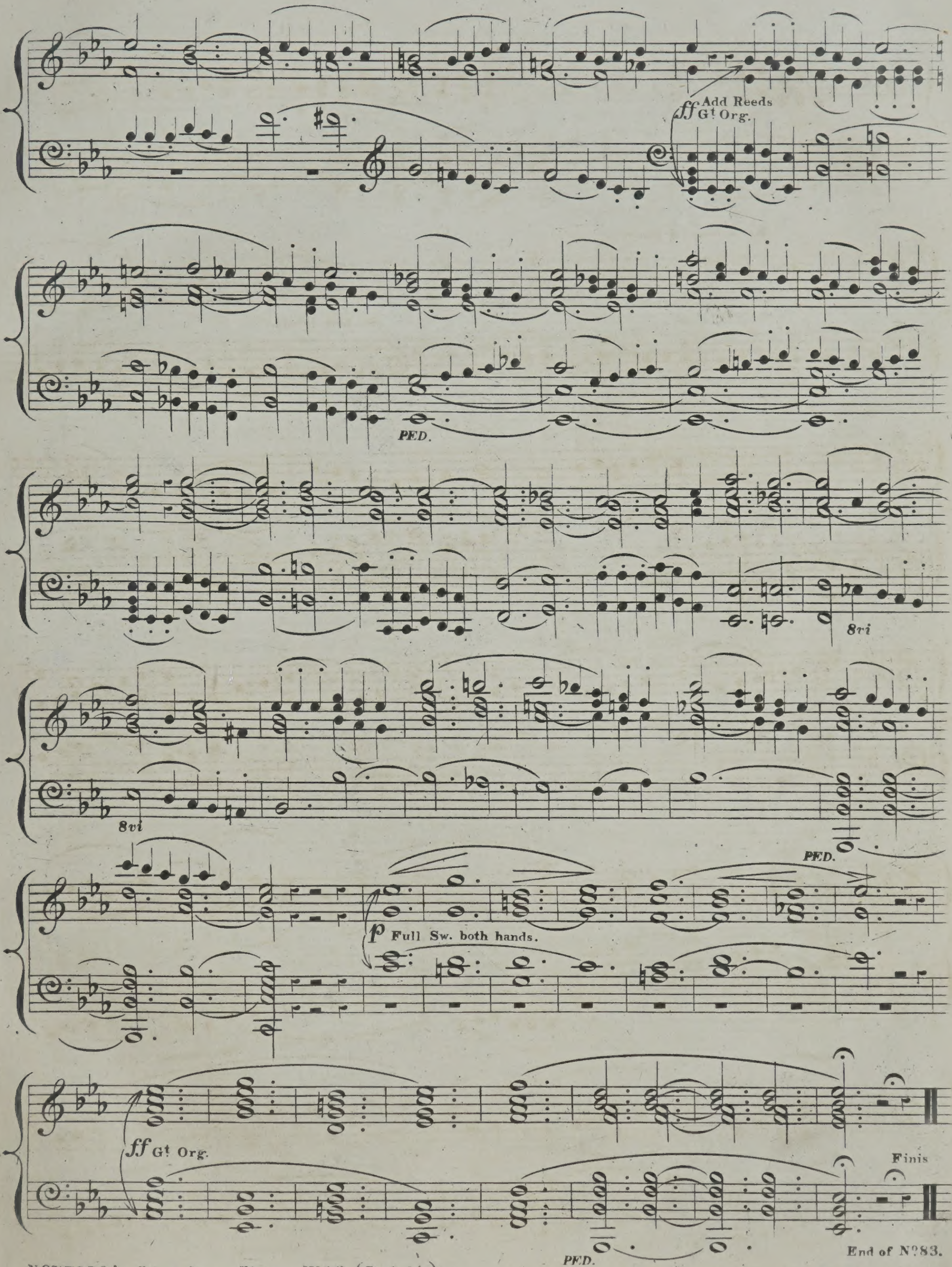
"SANCTUS" and "HOSANNA."

Prepare the Stops thus. } SW. Full with Reeds.
Gt. Full to 15th
CH. Do.

From ANDRÉ's Mass. Op: 43.
Adapted for the Organ,
by V. NOVELLO. 1840.


Full Swell.
Metro. 72 = ♩
LARGO.
Ch. Full to 15th.
Gt. Org. Full to 15th.
PED.
Segue Fugato Alla Capella
FUGATO.
Metro. 88 = 𝅗𝅥.
ALLA CAPELLA
Gt. Organ Full without Reeds.
8vi
8vi
8vi
8vi


Sw. 2 Diaps. & Hautboy.
Ch. Stop Diap. Dulca. & Princl
Sw. both hands.
Ch. Bass
tr
tr


ff Add Reeds Gt Org.
PED.
8vi
8vi
PED.
p Full Sw. both hands.
ff Gt Org.
Finis
PED.

End of N°83.

X

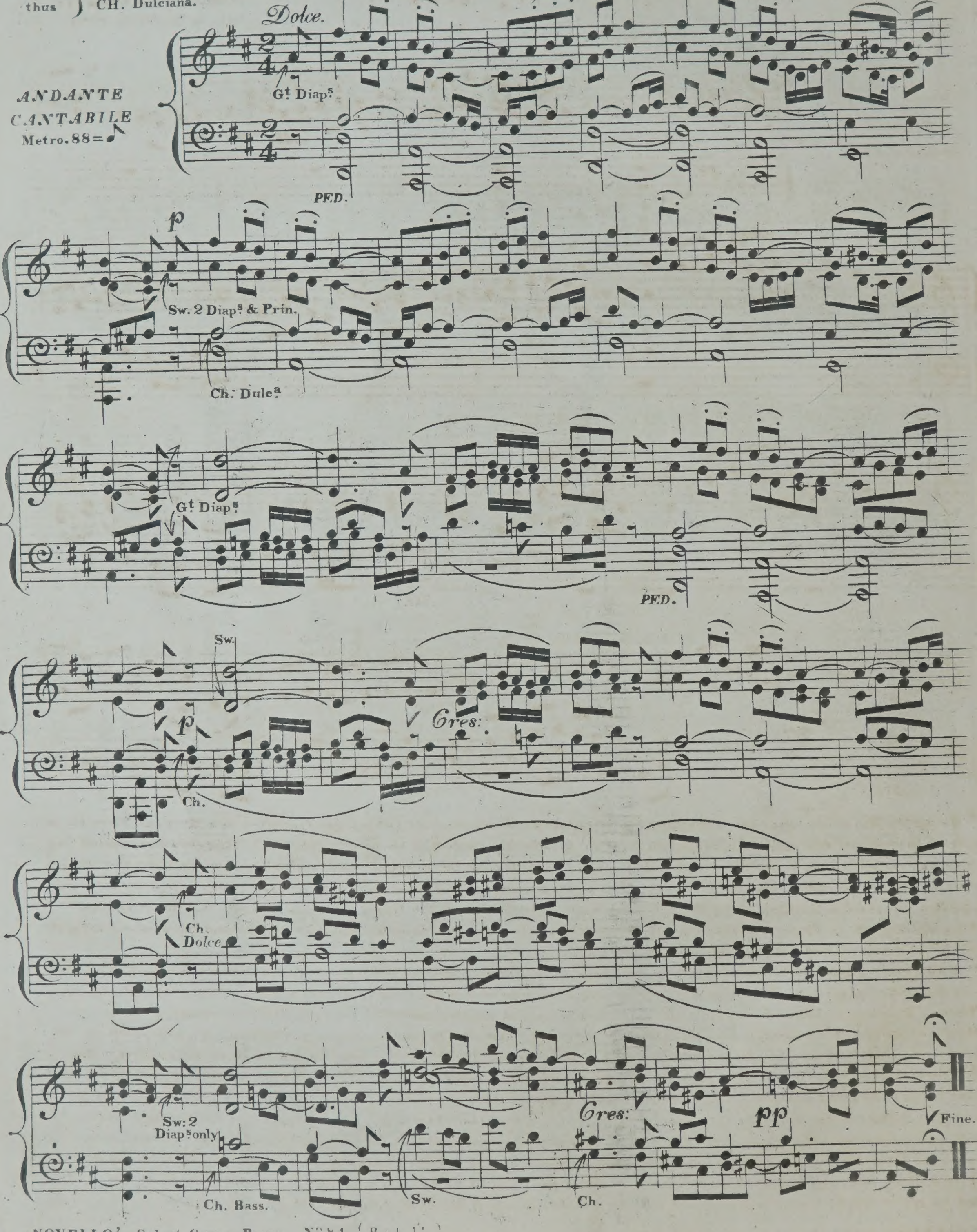
SUBJECT FOR THE ORGAN.

Arranged from **BEETHOVEN's** *Score, by* **Novello.**

From the Slow Movement in the
Stringed Instᵗ Quartett in A,
Nº 5, of Op: 18.

Prepare the Stops thus
SW. 2 Diapˢ & Princˡ
Gᵗ 2 Diapˢ
CH. Dulciana.

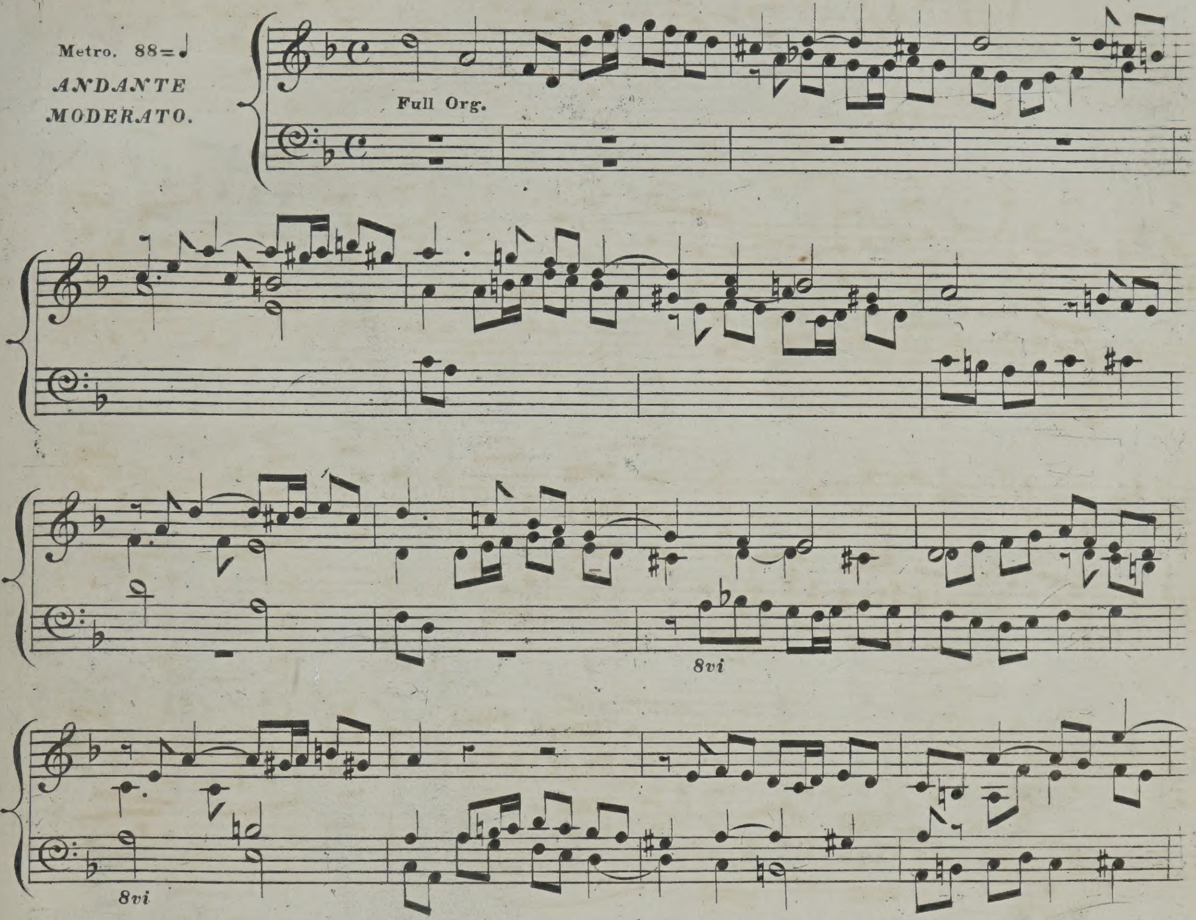
ANDANTE CANTABILE
Metro. 88 = ♪


Dolce.
Gᵗ Diapˢ
PED.
p
Sw. 2 Diapˢ & Prin.
Ch: Dulcᵃ
Gᵗ Diapˢ
PED.
Sw.
p
Cres:
Ch.
Ch.
Dolce
Sw: 2 Diapˢ only
Ch. Bass.
Sw.
Cres:
Ch.
pp
Fine.

FUGUE,

IN D MINOR.

Composed by
[*] DOMENICO SCARLATTI.
Born at Naples, in 1683.



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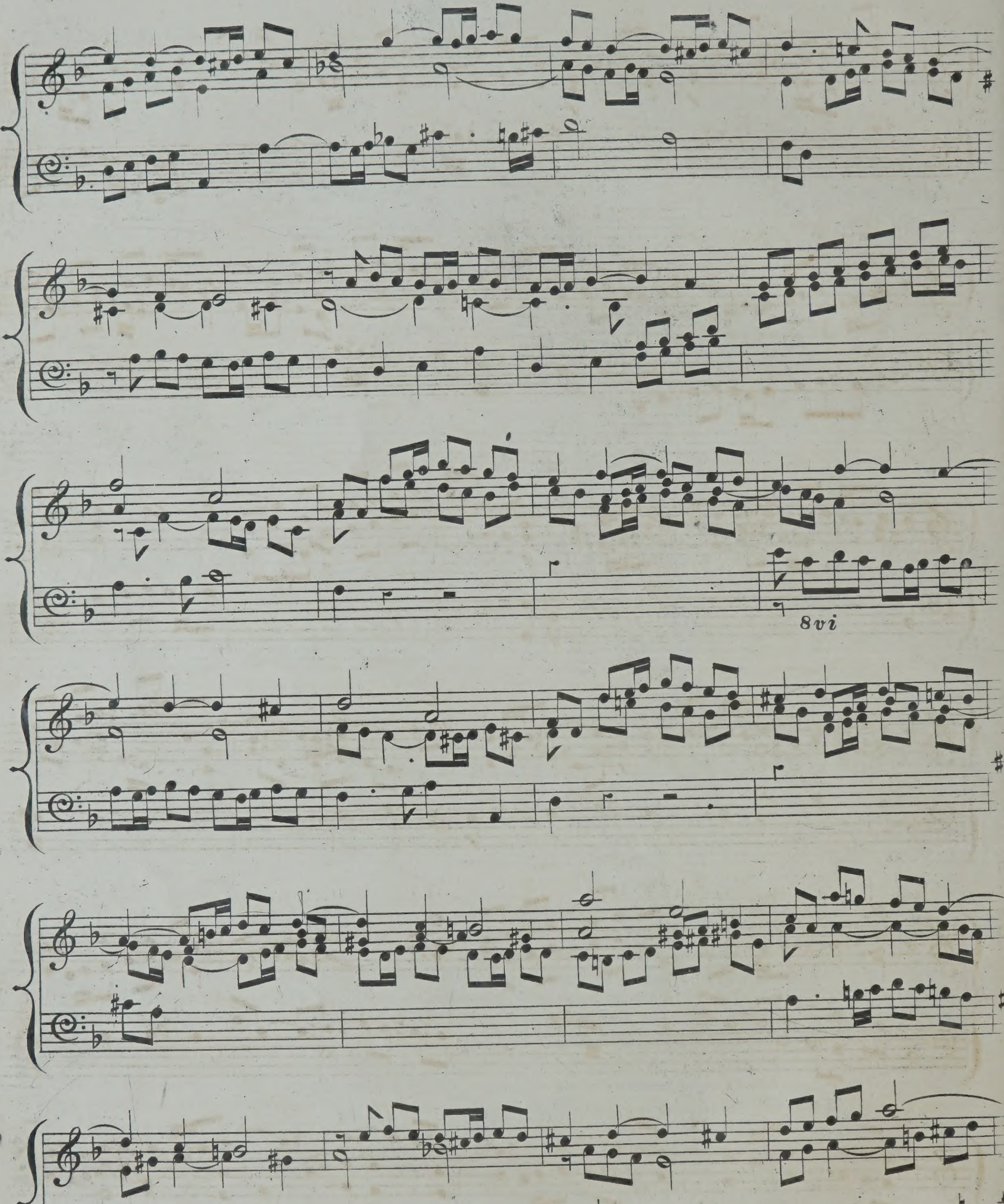
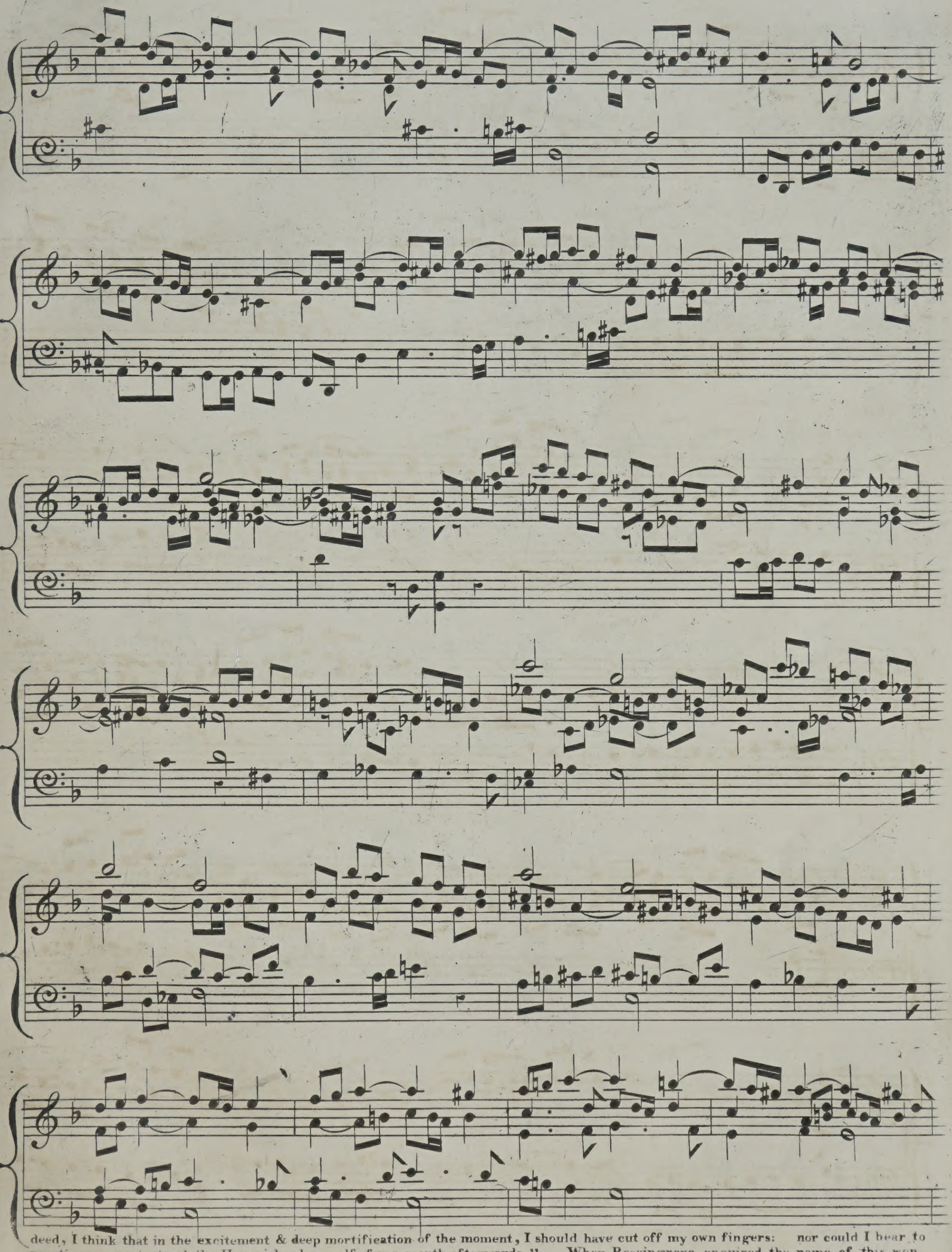
[*] He was the Son of the celebrated **ALESSANDRO SCARLATTI**, & inherited his father s great abilities as a Musician. From his superior professional skill, united to his elegant manners & estimable conduct in his private capacity, all the greatest masters of his time were proud to rank themselves amongst his friends. He also became intimately attached to Handel, having met with that gigantic Musical Genius during his visit to Venice. After making a journey to Portugal, he went to Spain, where he was not only appointed Composer & Director of the Royal Chapel, but became Teacher to the Queen, for whom he wrote the "Set of Lessons" from which the above Fugue has been selected, & which masterly compositions, says a musical writer, "formed the wonder & delight of every hearer who had a spark of enthusiasm about him."

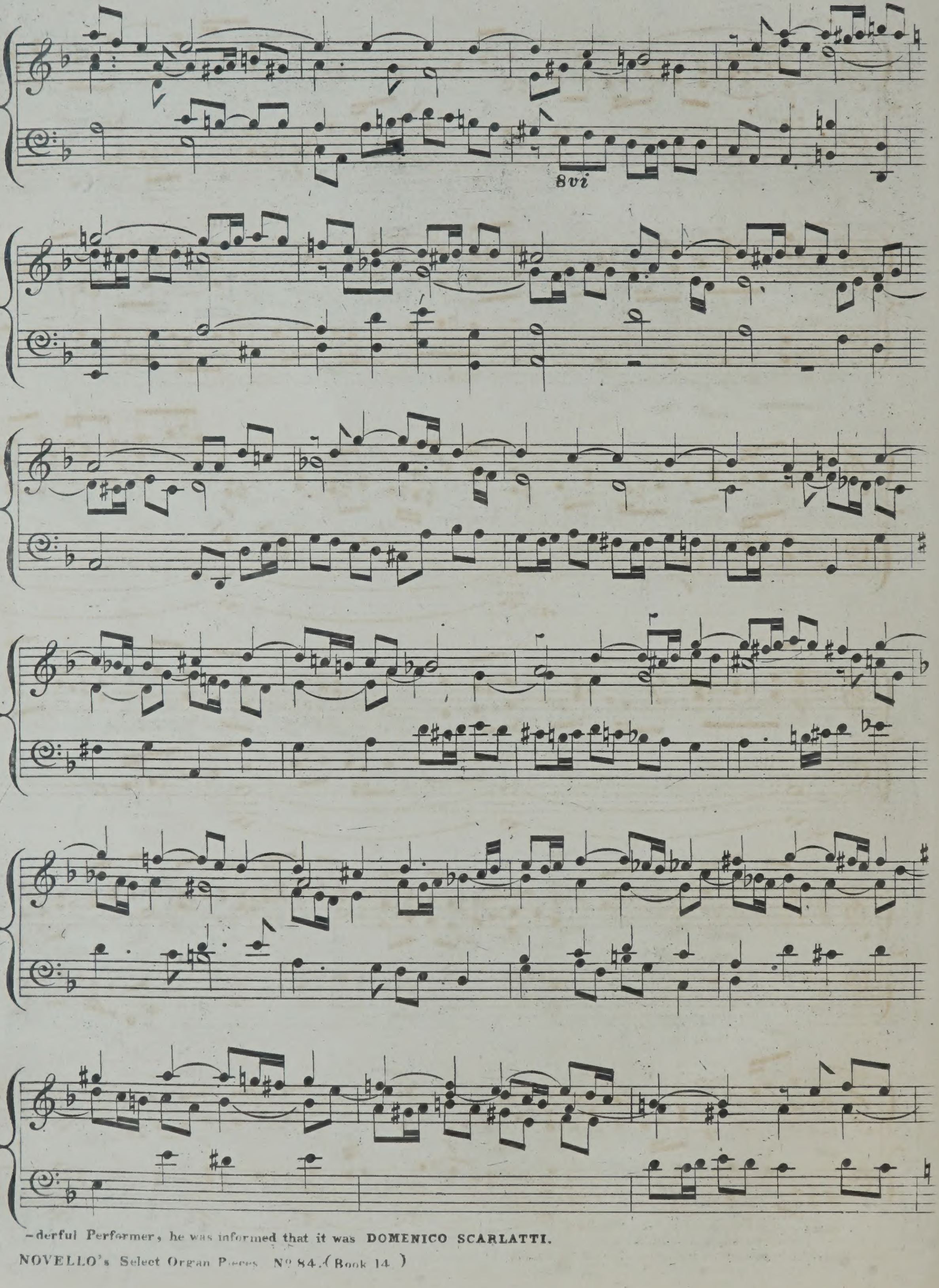
DOMENICO SCARLATTI excelled both on the Organ & the Harpsichord, on which latter Instrument he was esteemed as the greatest Performer of his age. The following anecdote may give some idea of his amazing powers & extraordinary style of playing. Thomas Roseingrave, (who was an admirable performer himself, & the Organist of St George's, Hanover Square, at the time that Handel frequented that Church to hear the service,) has recorded that when he was a young man travelling for improvement on the Continent, about the year 1710, he was invited to a private Concert at the Palace of a Venetian Nobleman, where, amongst other *Virtuosi*, he was requested to sit down to the Harpsichord, & give a specimen of his talent for Extempore playing, in which he was considered in England as a great adept. Roseingrave thus continues his description of this Italian Musical Party, "finding myself in rather better courage & finger than usual, I exerted myself to the very best of my ability, & fancied by the applause I received, that my performance had made a favorable impression upon the Company. After a Cantata by Gasparini, (who was there to accompany the Vocal Pieces,) had been very tastefully sung by one of the accomplished Ladies present, *a grave young man in black, & in a black wig*, who had stood quietly in one corner of the room whilst I had been playing, was asked to sit down to the keys; but no sooner had he began to play, than I thought that *ten hundred devils had been at the Instrument*; never had I before



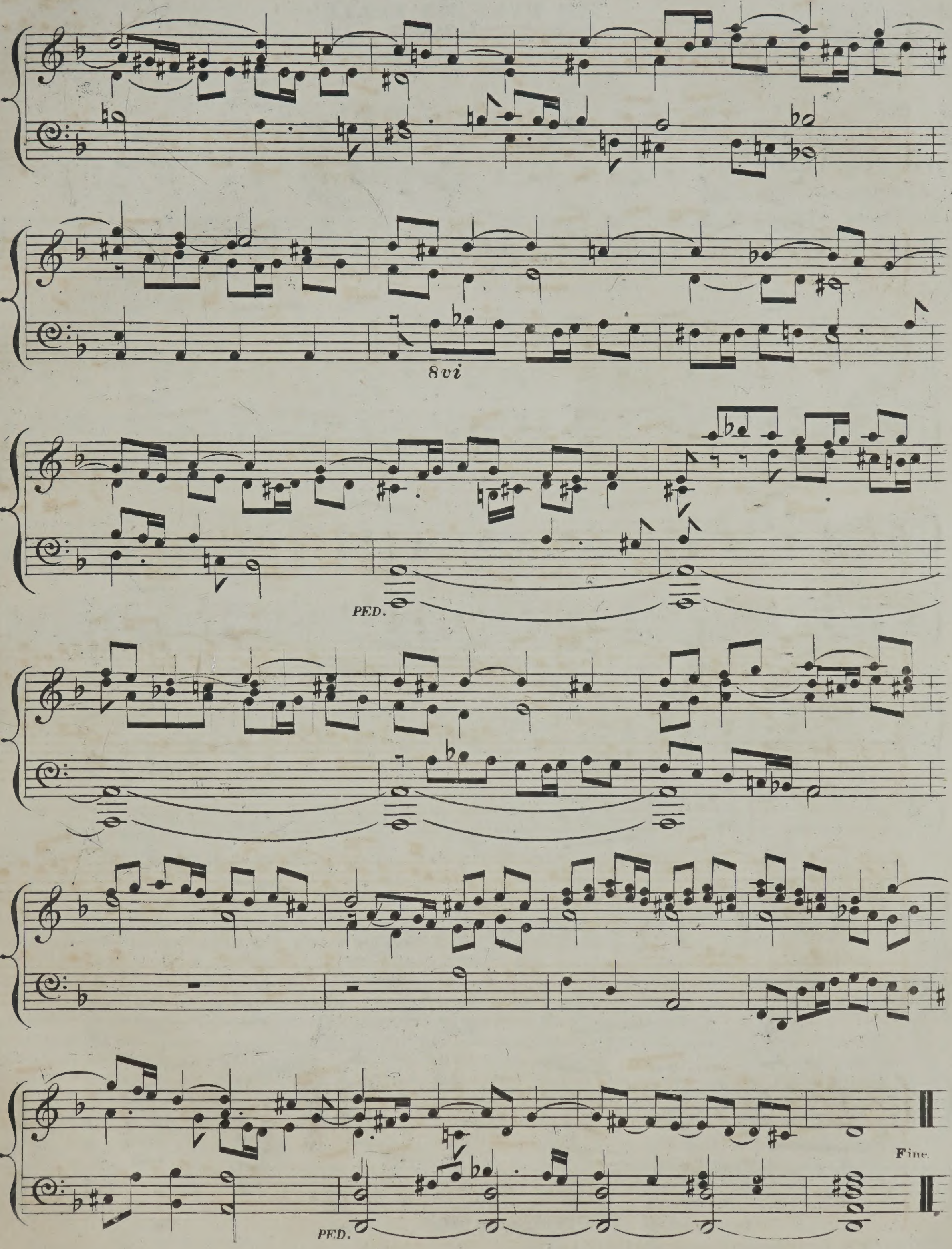
heard such passages of wonderful execution & extraordinary effect, & the performance so far surpassed my own, & every degree of perfection to which I thought it possible I could ever arrive, that if I had been in sight of any weapon with which I could have done the



deed, I think that in the excitement & deep mortification of the moment, I should have cut off my own fingers: nor could I bear to practise or even to touch the Harpsichord myself for a month afterwards." When Roseingrave enquired the name of this won-



-derful Performer, he was informed that it was **DOMENICO SCARLATTI.**

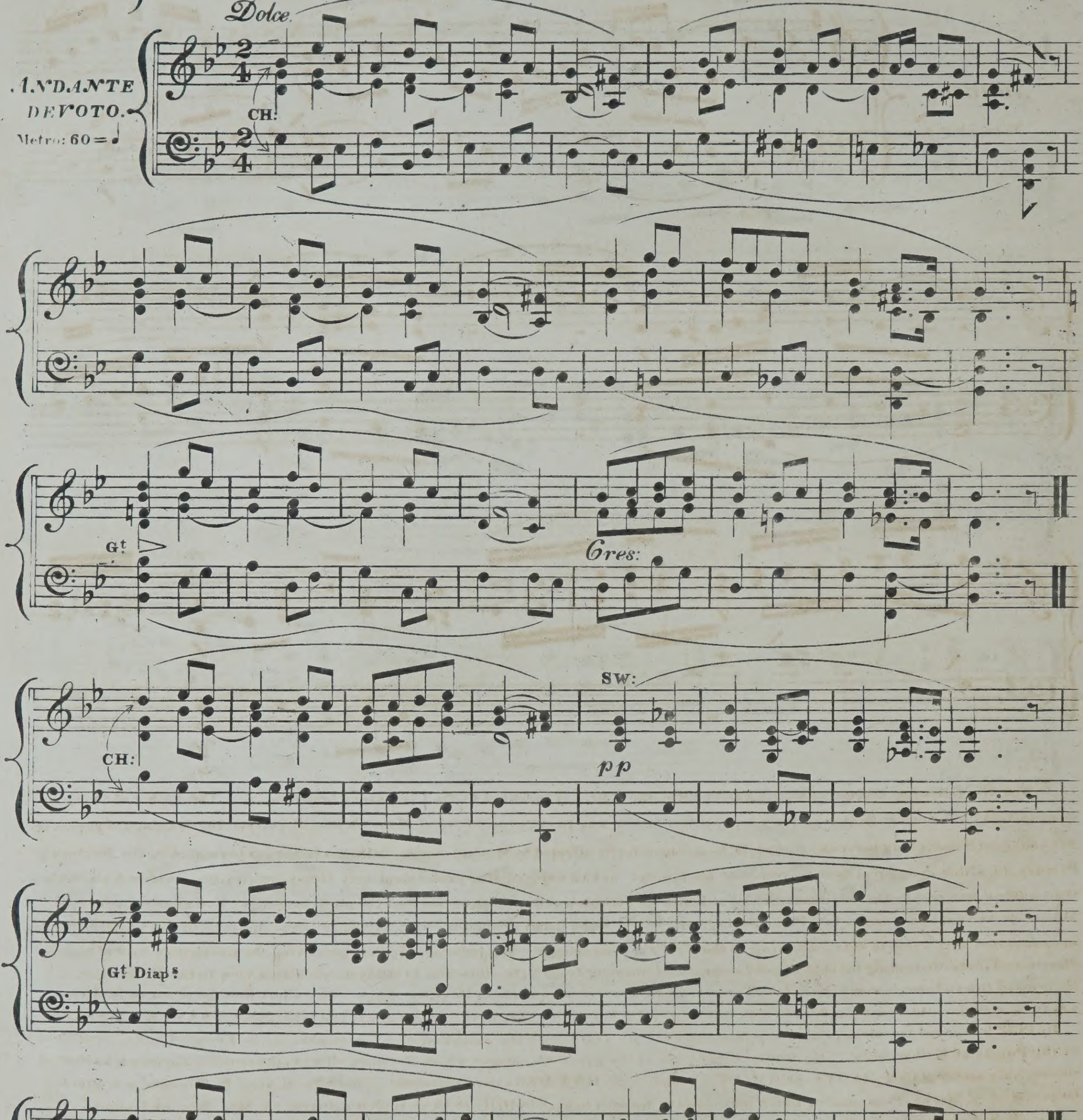

8vi
PED.
PED.
Fine.

AN EVENING PRAYER.

Prepare the Stops thus:
SW: 2 Diap.s or Clarabella.
G.t 2 Diap.s
CH: Dulciana.

From an unpublished Manuscript.

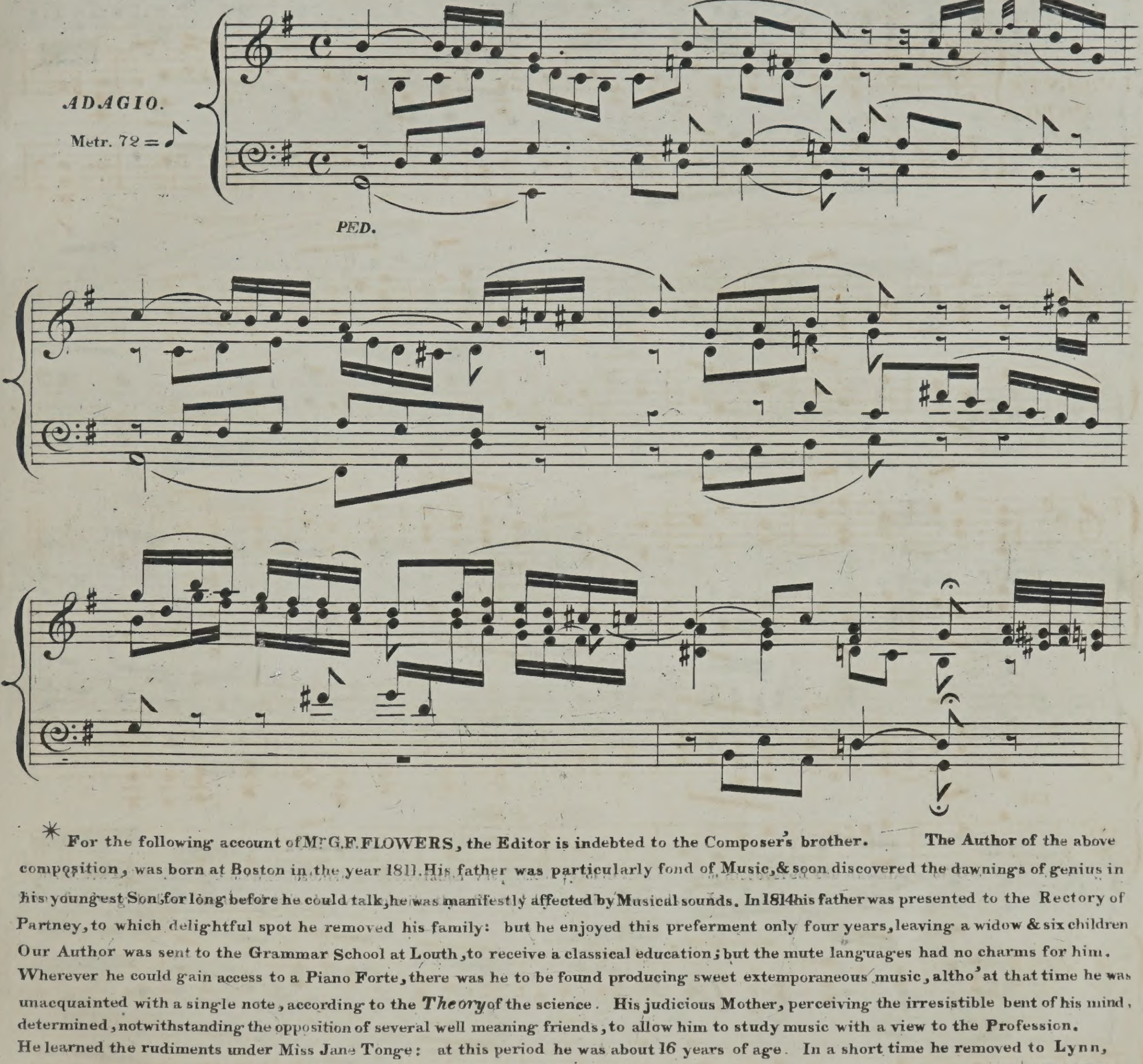
Composed by **V. NOVELLO.**
for the 2.d Vol: of the "Convent Music." 1841.


Dolce.
ANDANTE DEVOTO.
Metro: 60 = ♩
CH:
G.t
Cres:
CH:
SW:
pp
G.t Diap.s
CH:
SW:

PRELUDE & FUGUE.

N.B. The Stops are left to the
Performer's own judgment.

GEORGE FRENCH FLOWERS* Mus: Bac: Oxon.



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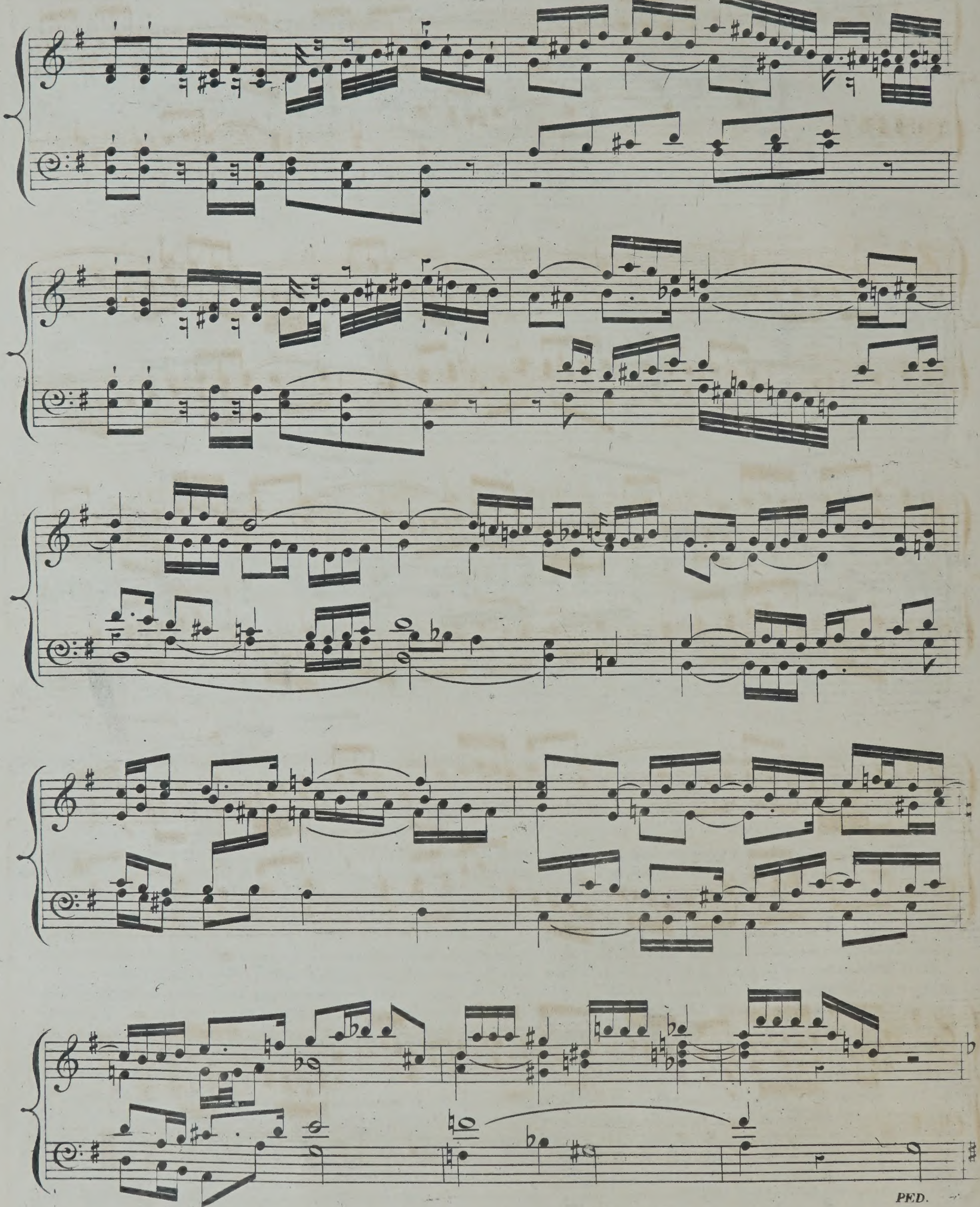
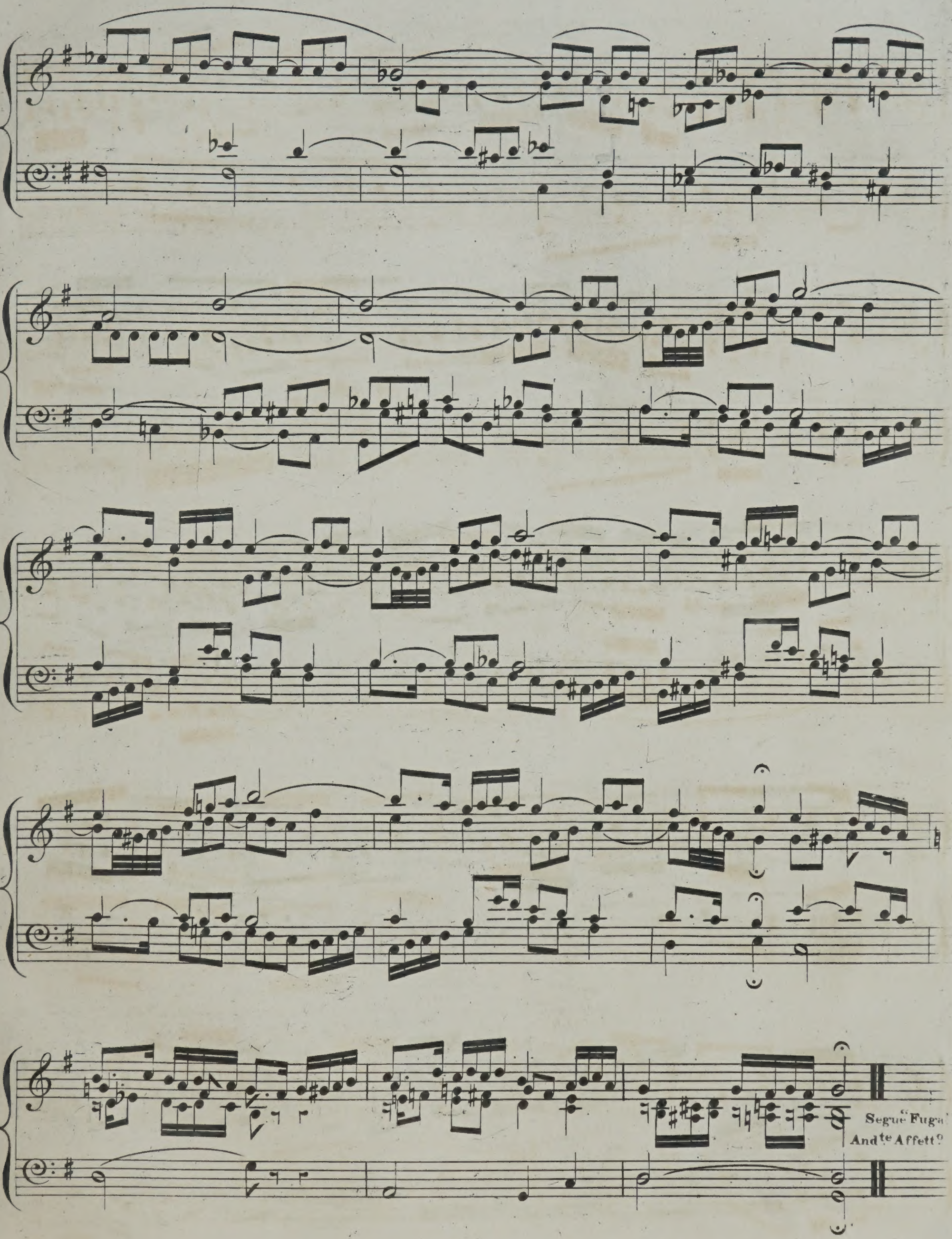
* For the following account of Mr G. F. FLOWERS, the Editor is indebted to the Composer's brother. The Author of the above composition, was born at Boston in the year 1811. His father was particularly fond of Music, & soon discovered the dawnings of genius in his youngest Son, for long before he could talk, he was manifestly affected by Musical sounds. In 1814 his father was presented to the Rectory of Partney, to which delightful spot he removed his family: but he enjoyed this preferment only four years, leaving a widow & six children. Our Author was sent to the Grammar School at Louth, to receive a classical education; but the mute languages had no charms for him. Wherever he could gain access to a Piano Forte, there was he to be found producing sweet extemporaneous music, altho' at that time he was unacquainted with a single note, according to the *Theory* of the science. His judicious Mother, perceiving the irresistible bent of his mind, determined, notwithstanding the opposition of several well meaning friends, to allow him to study music with a view to the Profession. He learned the rudiments under Miss Jane Tonge: at this period he was about 16 years of age. In a short time he removed to Lynn, where he remained two years under the able tuition of Mr J. F. Reddie: his next Instructor was the late talented SAMUEL WESLEY.

In 1832 he visited Germany, where he remained nearly 5 years, with the exception of a few months in the French Capital, under one of the Pupils of Kalkbrenner. He made diligent use of the great advantages which Germany offers to the youthful musician & he studied successively under RINK, ALOYS SCHMIDT, and SCHNYDER-von-Wartensee. In 1837 Mr Geo. F. Flowers was elected Organist of St Mark's, Pentonville, which appointment he still holds. (1840) In 1839 he took his degree of Mus. Bac. at Oxford.

His M.S. Compositions are numerous, amongst which are two Anthems for 5 Voices & full Orchestral Accompaniments, but with the exception of a Song, composed at an early age, he has published only the following productions: viz. "Six Fugues for the Organ," & "The Organists Parochial Choral Library." The Editor has merely to add his own high opinion of Mr Flowers' ability as an excellent Contrapuntist, and to express his acknowledgments to that Gentleman for the polite manner in which he (unsought & entirely of his own accord,) presented the above masterly composition for insertion in the present collection. It is written in the true Organ style, & the structure of the Counterpoint is in the highest school of all,—that of SEBASTIAN BACH, of whom Mr Flowers is evidently not only an ardent admirer, but a most worthy disciple. That this opinion has also been held by another of his brother Professors, will clearly appear from the circumstance that when Mr Flowers was a Candidate for the Organist's situation at St Mark's Church, he played one of *his own* Fugues; but Mr Attwood, who was the Umpire, considered it as one of Bach's compositions, & wrote in his private memoranda, "*Fugue by Seb: Bach*," well played."

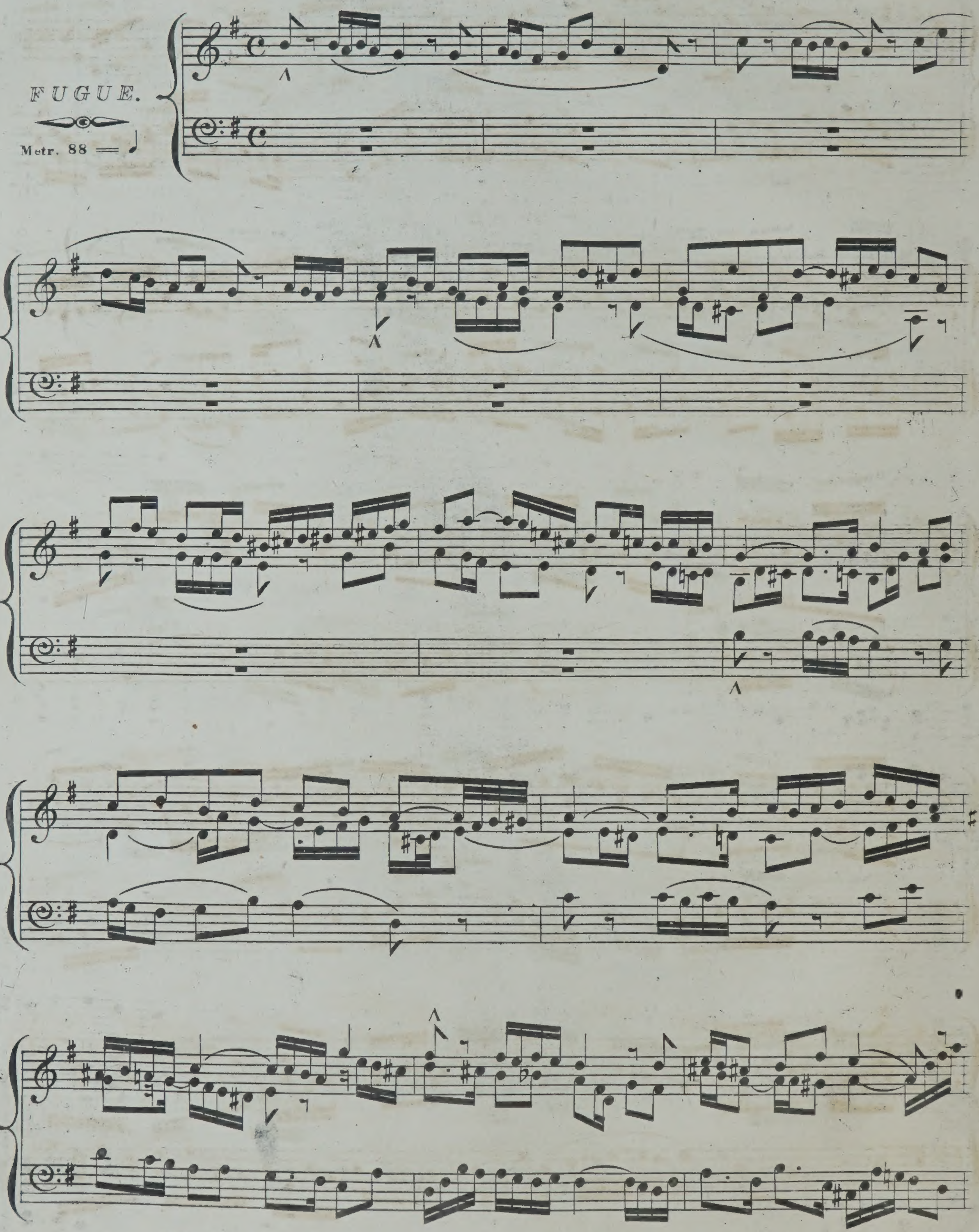

PED.


Segue Fuga
Andte Affetto

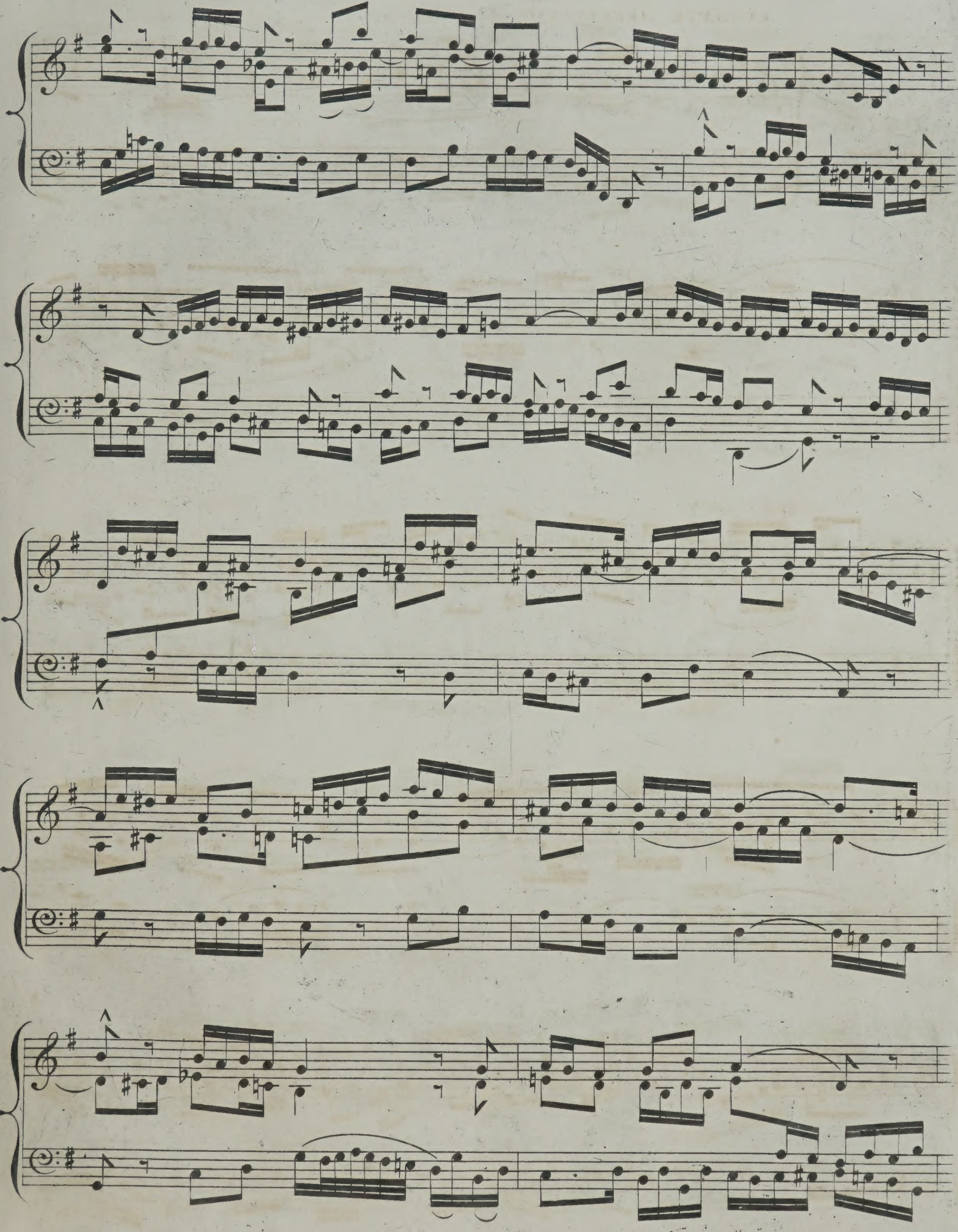
ANDANTE AFFETTUOSO. Metro. 88 = ♩

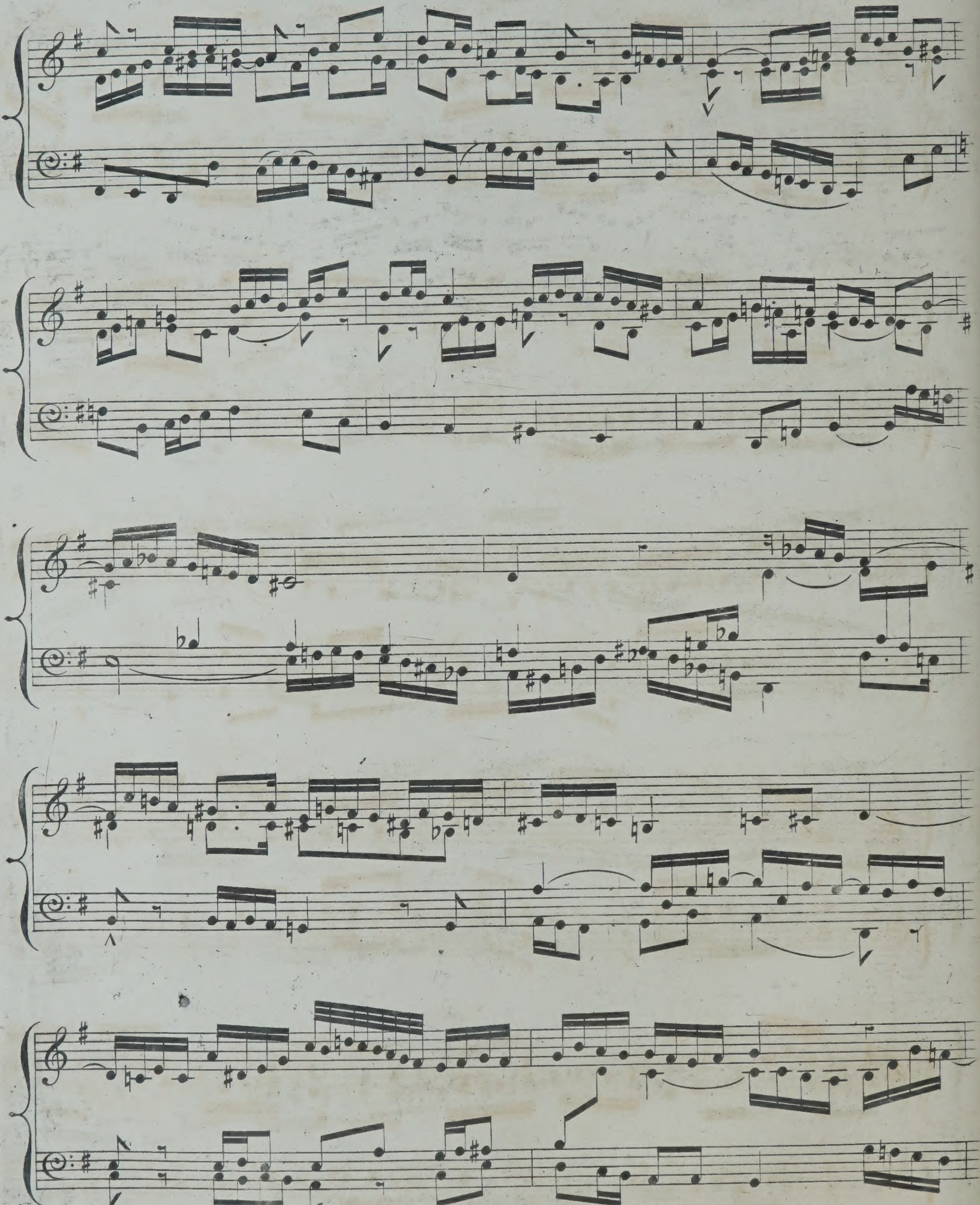
FUGUE.

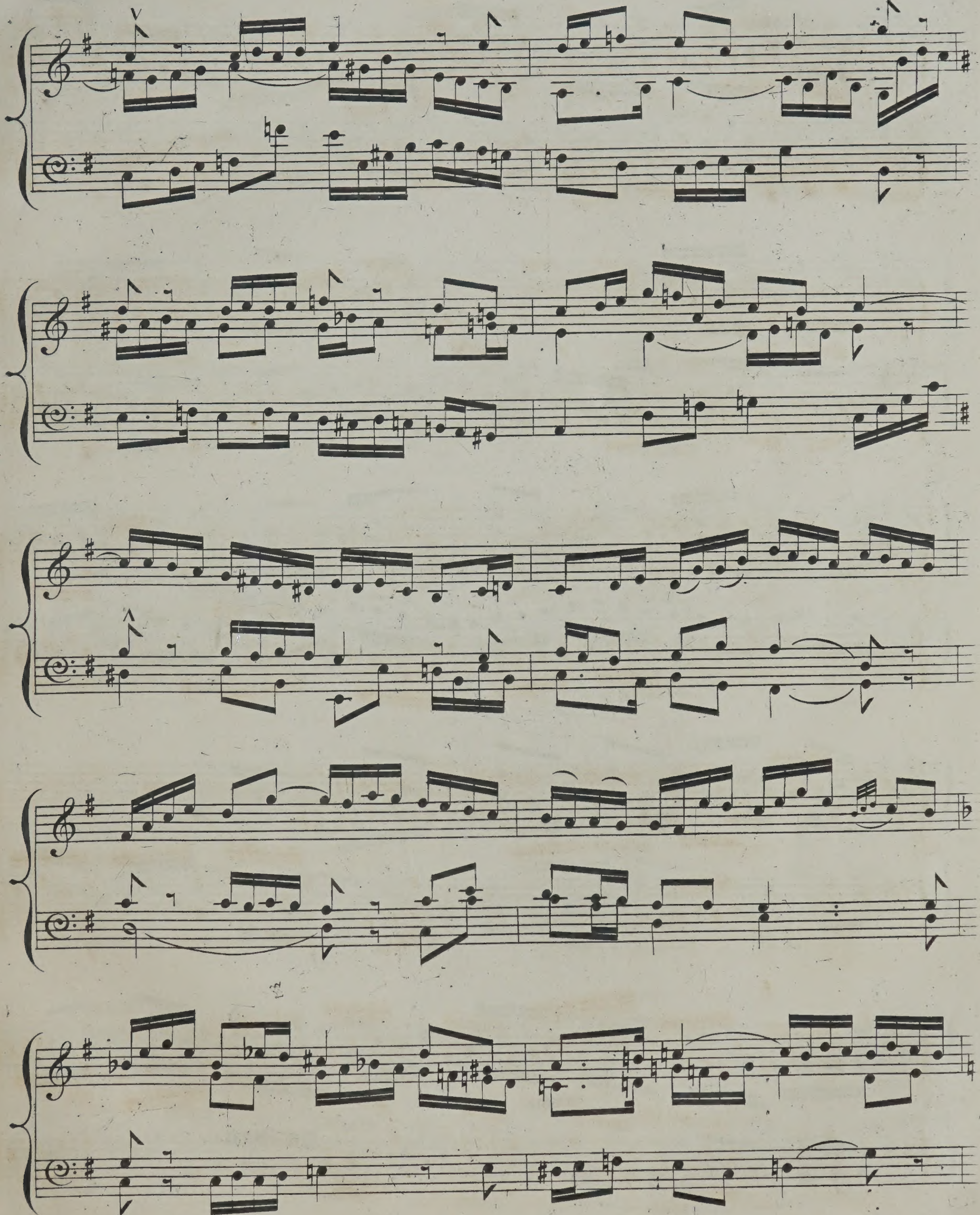
Metr. 88 = ♩

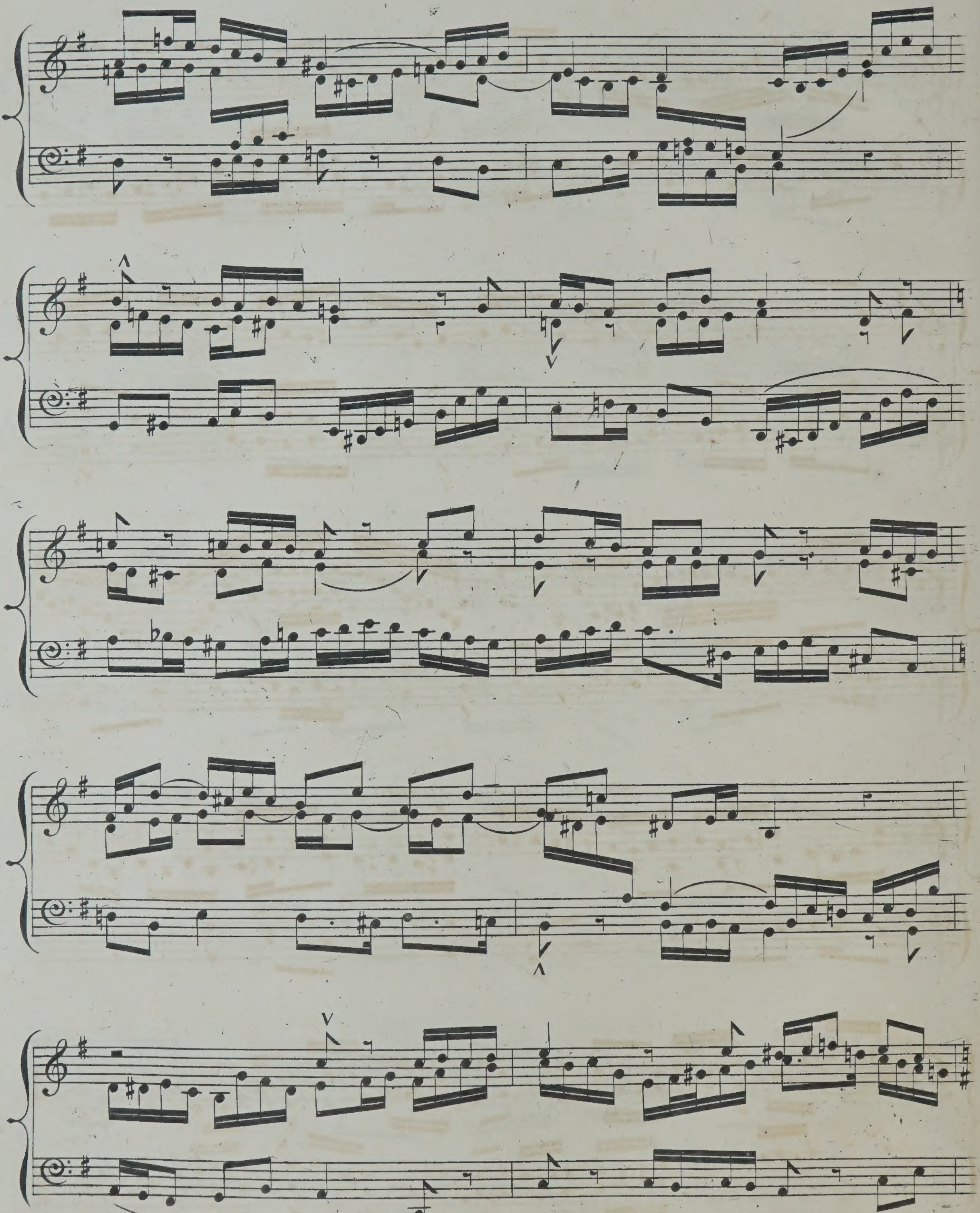


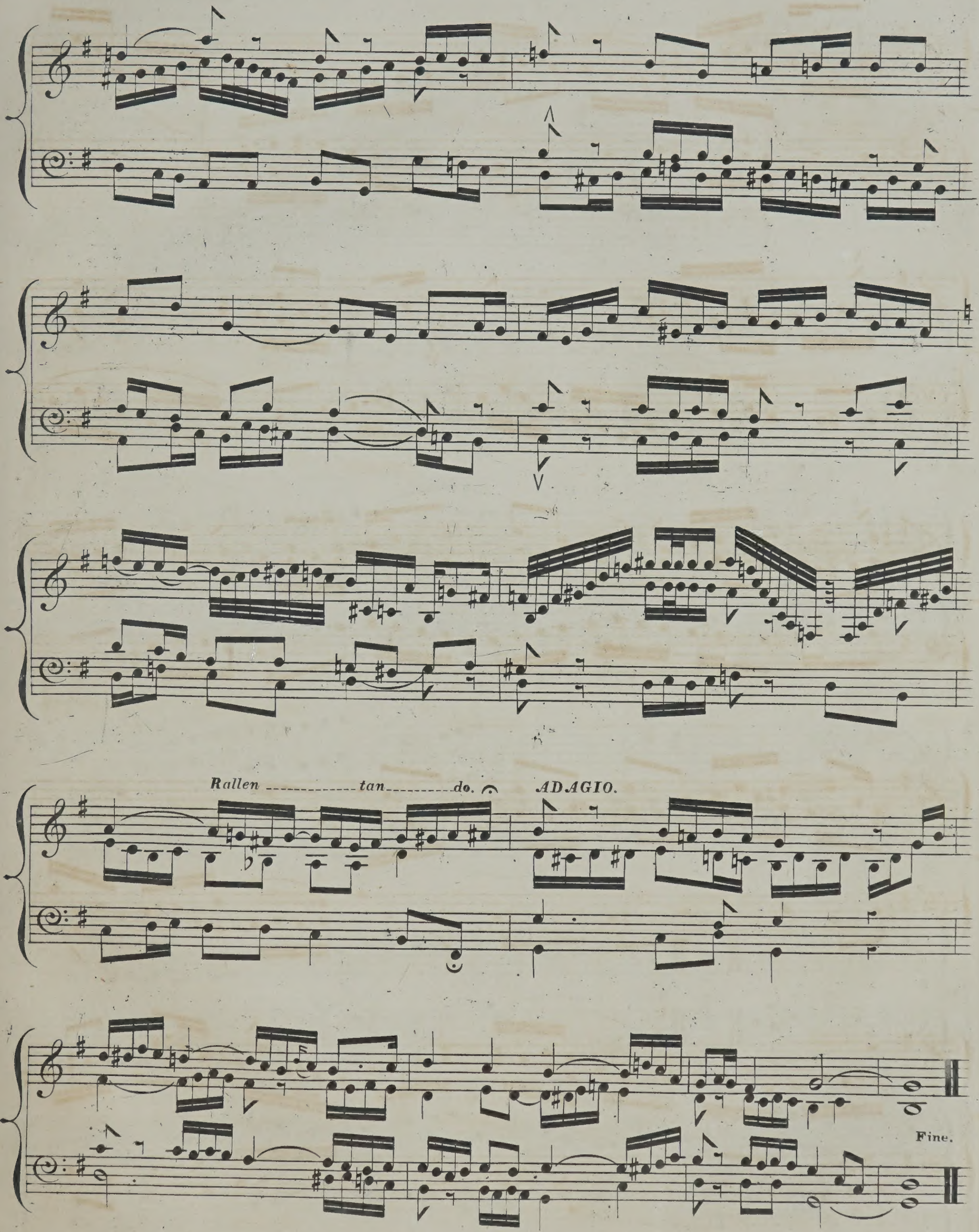
NB. This mark Λ points out the subject given; & this V the subject inverted.










Rallen .... tan .... do.
ADAGIO.
Fine.

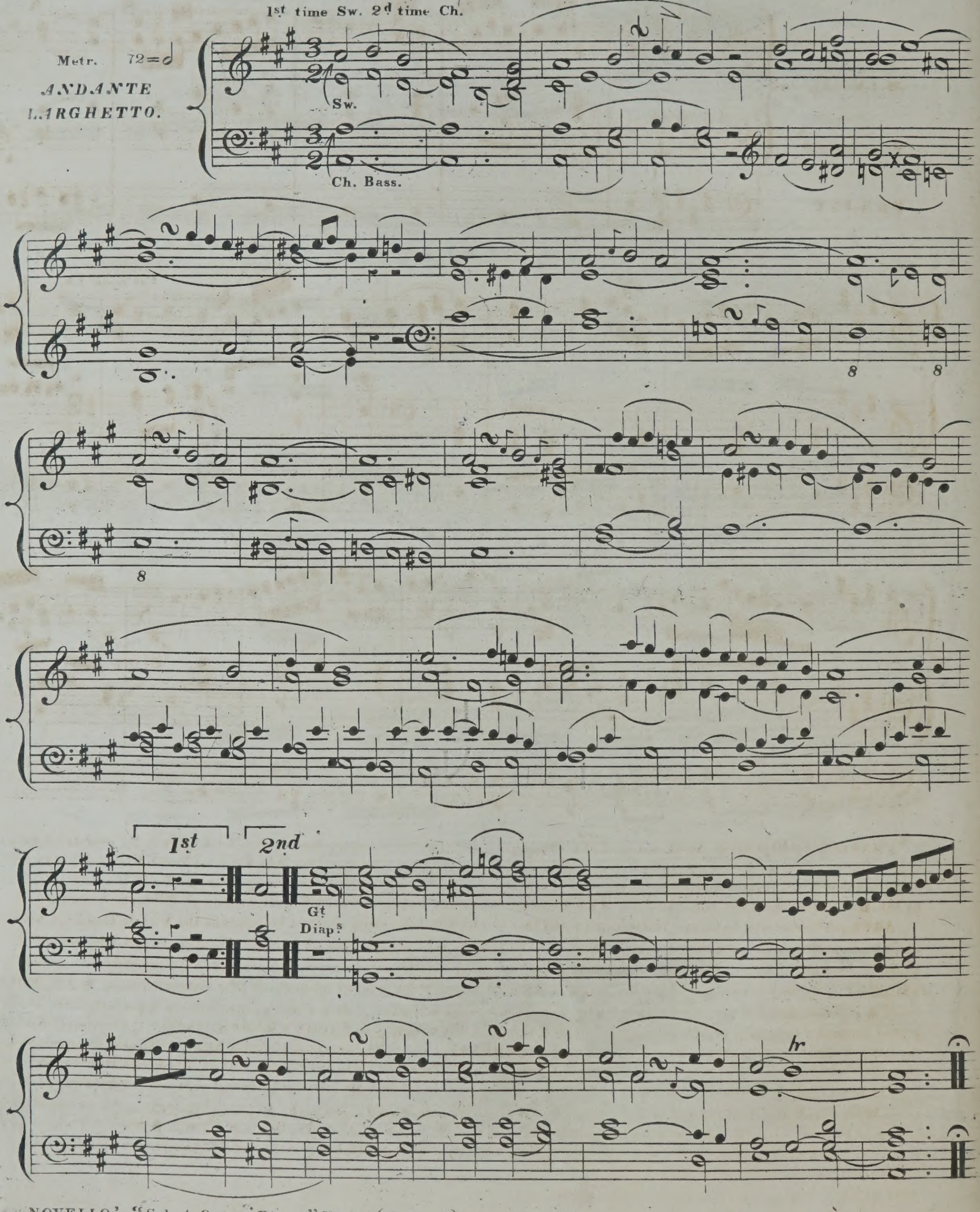
INTRODUCTORY MOVEMENT

for the

ORGAN.

Prepare the Stops thus:
SW: 2 Diap.s & a soft Reed Stop.
CH. Stop Diap. & Dulc.a
Gt. 2 Diap.s

Composed by C. STOKES.
Jan.y 1817.

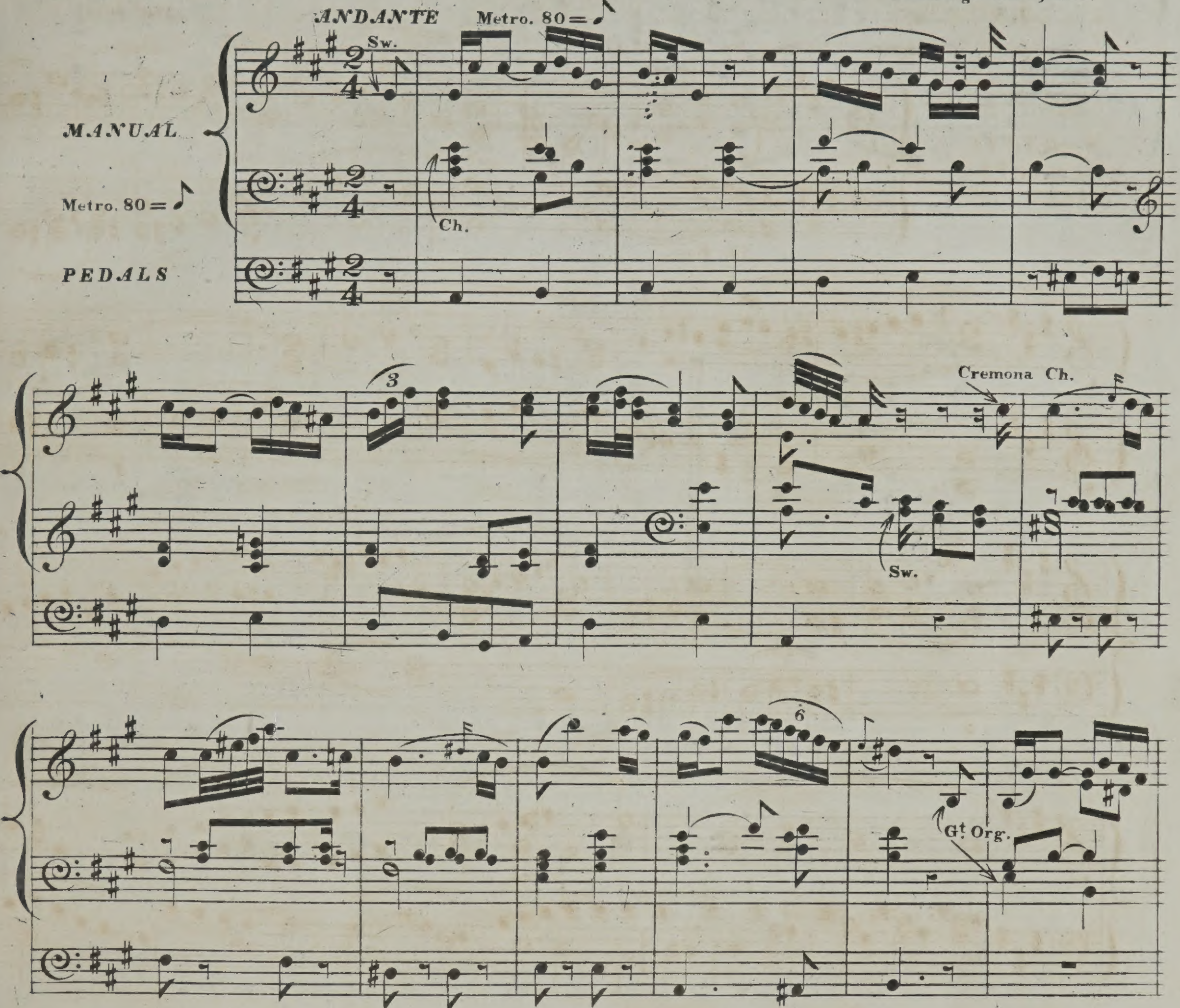

1st time Sw. 2d time Ch.
Metr. 72=𝅗𝅥
ANDANTE LARGHETTO.
Sw.
Ch. Bass.
8
8
8
1st
2nd
Gt. Diap.s
hr

ANDANTE.

Preparation of the Stops.
SW. 2 Diaps. & Hautboy.
Gt. ORG. Stop Diap. coupled to Sw.
CH. Stop Diap. & Dulca.

COMPOSED by C. F. ABEL.*

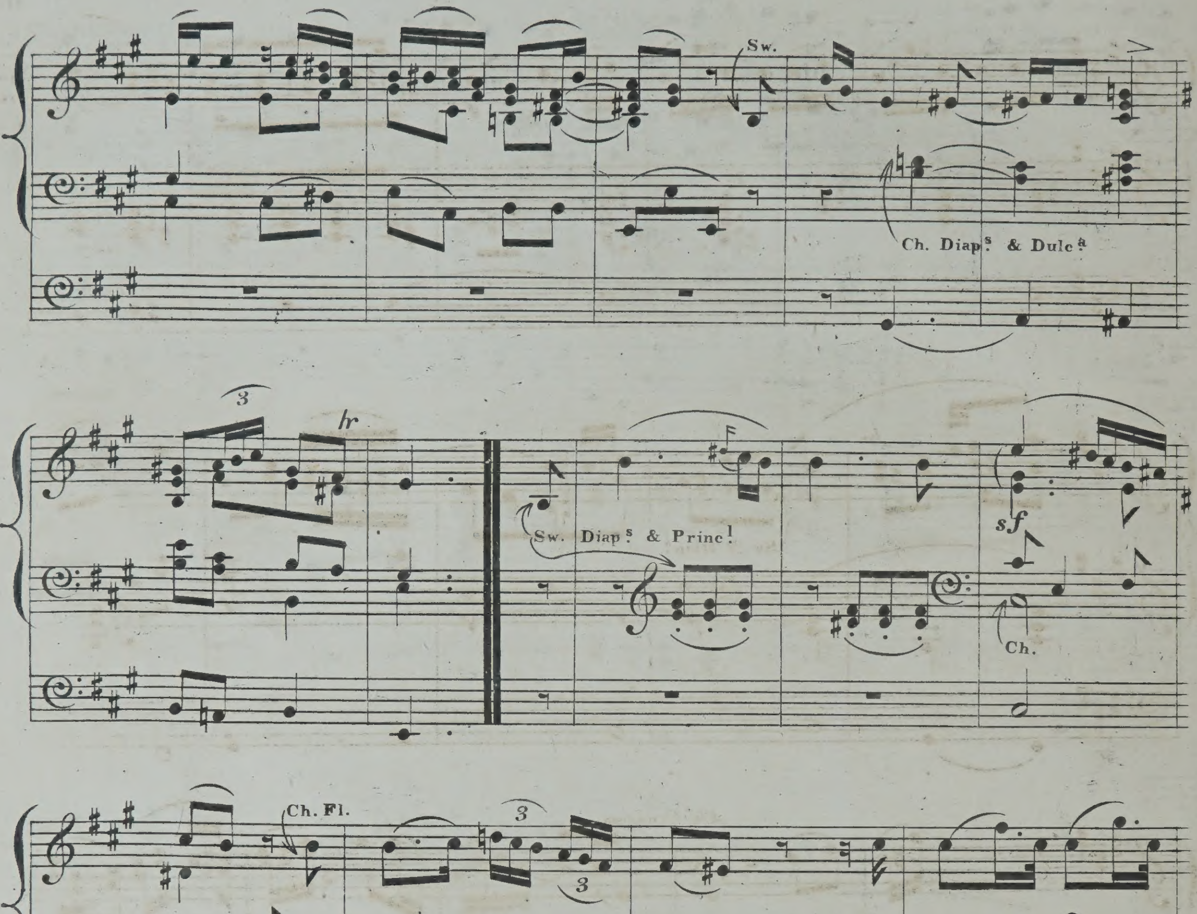
Arrd. for the Organ by CHAs. GOODBA
Organist of Trinity Church,
Tonbridge Wells, 1840.

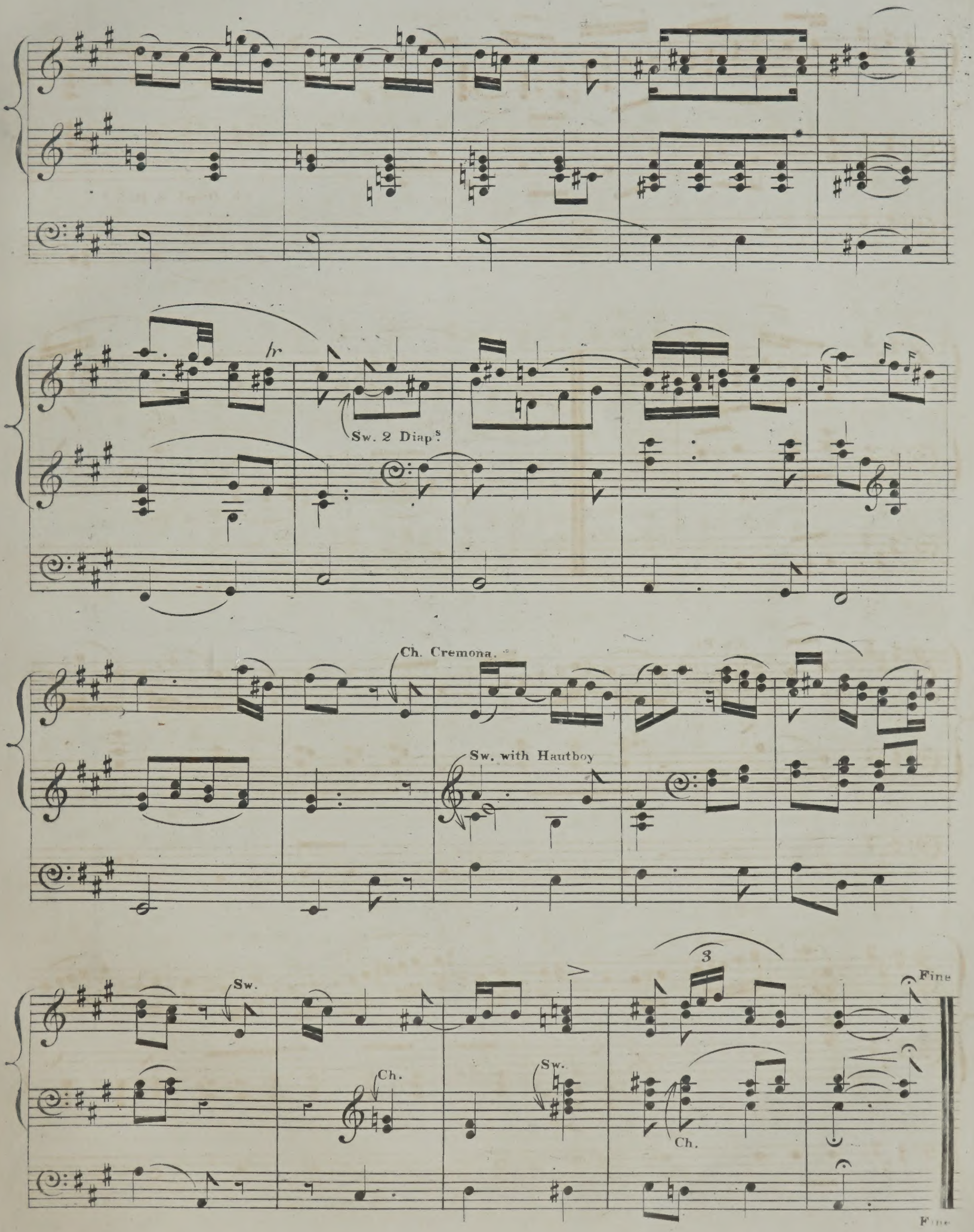


---

* CHARLES FREDERICK ABEL was born at Coethen, about 1720. After acquiring the requisite knowledge in his profession, he was appointed one of the Band of the King of Poland, at Dresden, during the time the celebrated HASSE was Chapel Master, & where ABEL remained nearly ten years. Having quitted Dresden in 1760, he arrived in England in the following year, & after having been patronized by the Duke of York, he was nominated one of the Chamber Musicians to Queen Charlotte, with a salary of 200L. per Annum.

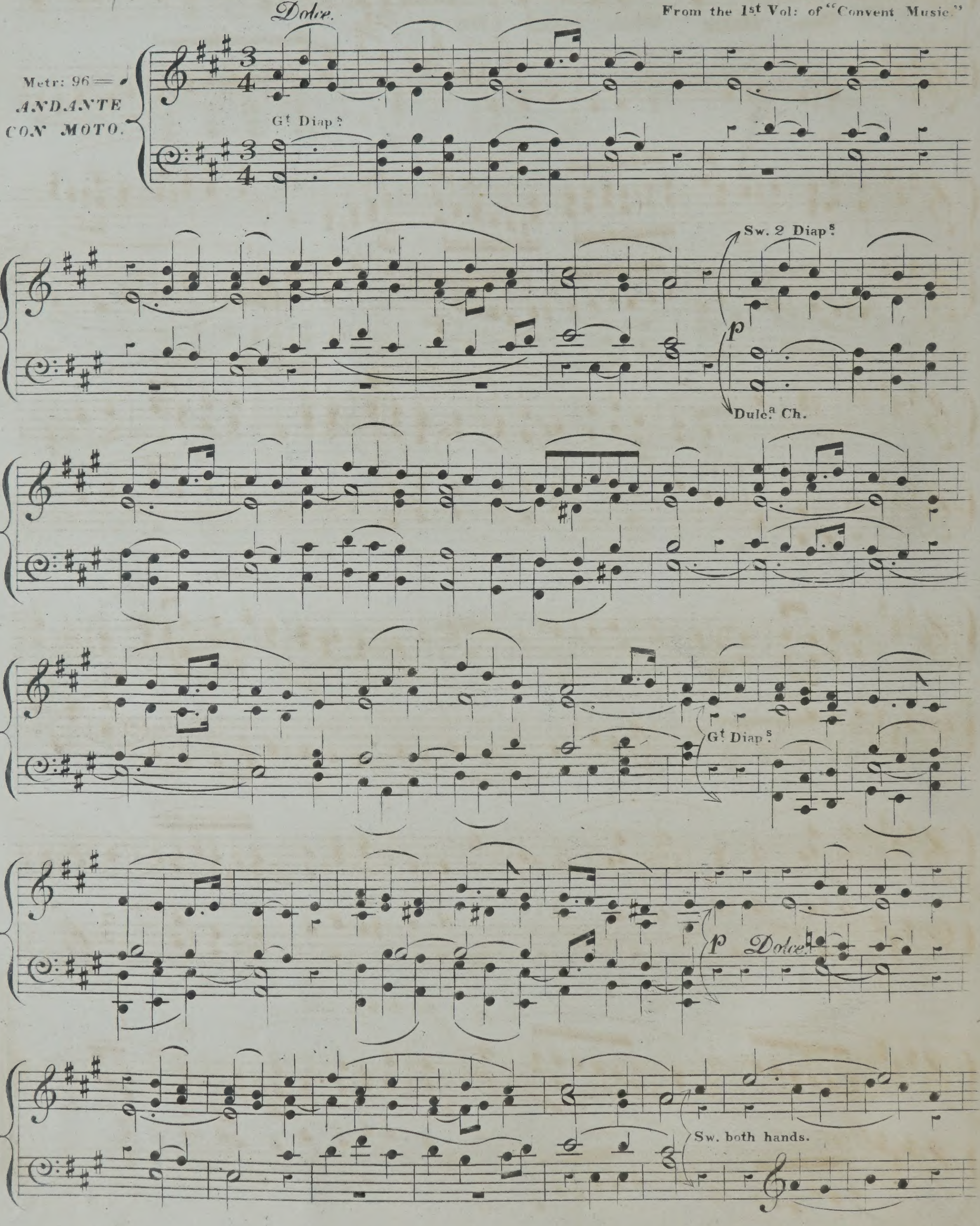
ABEL performed well on several Instruments; but that to which he principally attached himself was the Viol da Gamba, a kind of small Violoncello, which is now become nearly obsolete. In 1783 he revisited his native Country, but soon afterwards returned to England, where he died in 1787. His compositions were generally considered of the elegantly simple class, & his superiority was more especially shewn in writing & playing "*Adagios*," in which the most pleasing, yet learned modulations, the richest harmony & the most refined & polished melody, were all expressed with such feeling, taste & science, that few musical productions & performances of that period seemed to approach nearer perfection." ABEL had the honor of having had JOHN CRAMER as a Pupil in Counterpoint, before the latter enchanting Piano Forte Player studied under CLEMENTI. The above specimen of ABEL'S natural, unostentatious & pleasing style, has been arranged for the Organ, & kindly presented for insertion in the present work by Mr. Charles Goodban, who was born in Canterbury, in 1812, where he received his first instruction from his father. He afterwards studied at the Royal Academy of Music under Mr. Cipriani Potter & in 1833 took some lessons in Composition from the Editor of this work. Mr. Charles Goodban is also an excellent performer on the Violin, having been a pupil of Oury, Blagrove & Mori. He is now established as Organist, Pianiste & Musical Teacher at Tonbridge wells, where he is justly held in high estimation, both for professional ability, & for irreproachable propriety of conduct in his capacity as a private individual. (1840.)

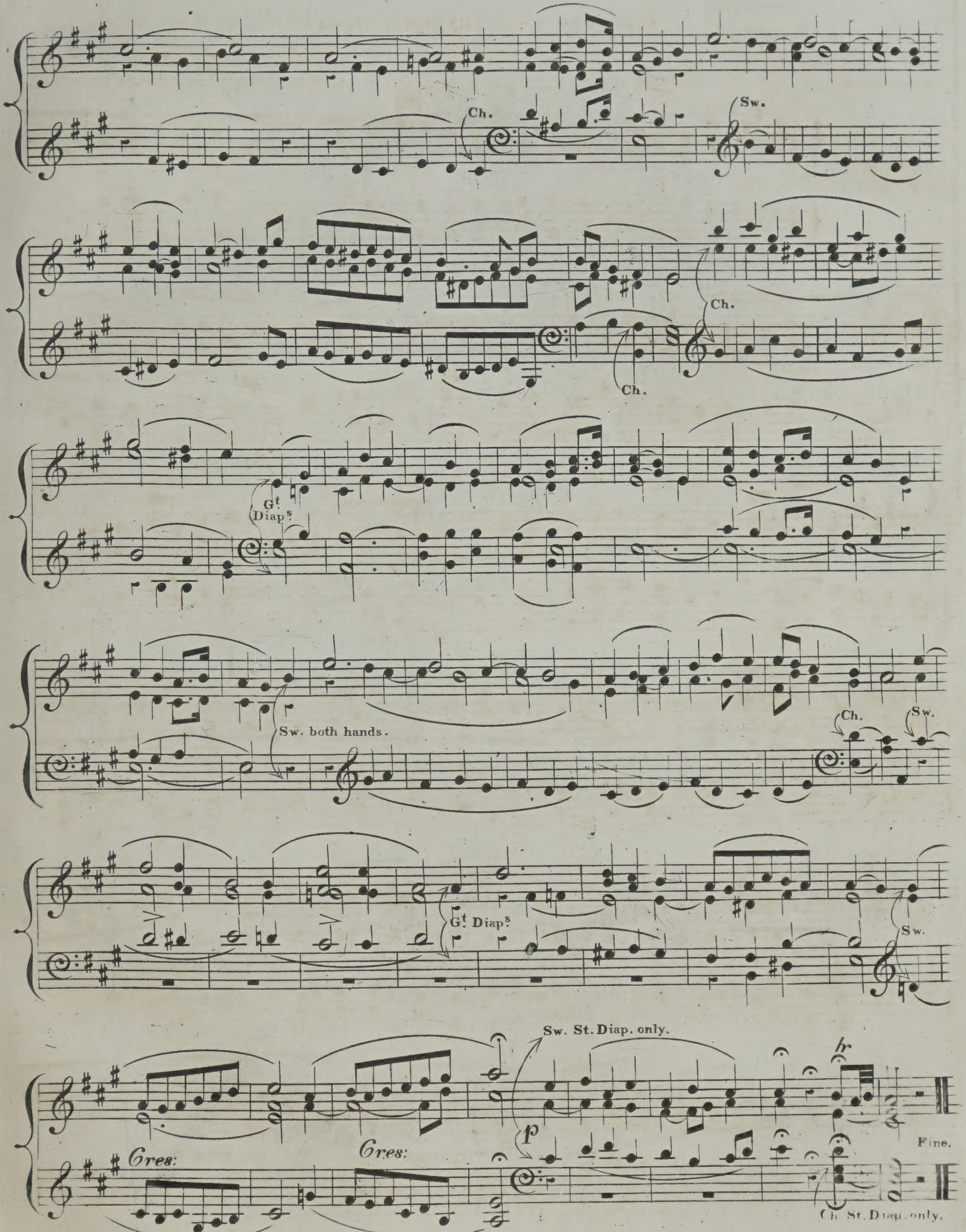

Sw.
Ch. Diap^s. & Dulc^a.
3
tr
Sw. Diap^s. & Princ^l.
sf
Ch.
Ch. Fl.
3
3
Sw.
3
3


tr
Sw. 2 Diaps.
Ch. Cremona.
Sw. with Hautboy
Sw.
Ch.
Sw.
3
Ch.
Fine
Fine

TERZETTO *for* 3 TREBLE VOICES.

Composed by NOVELLO.
From the 1st Vol: of "Convent Music."


Dolce.
Metr: 96 = ♩
ANDANTE CON MOTO.
Gt Diap?
Sw. 2 Diaps
p
Dulca Ch.
Gt Diaps
p Dolce.
Sw. both hands.

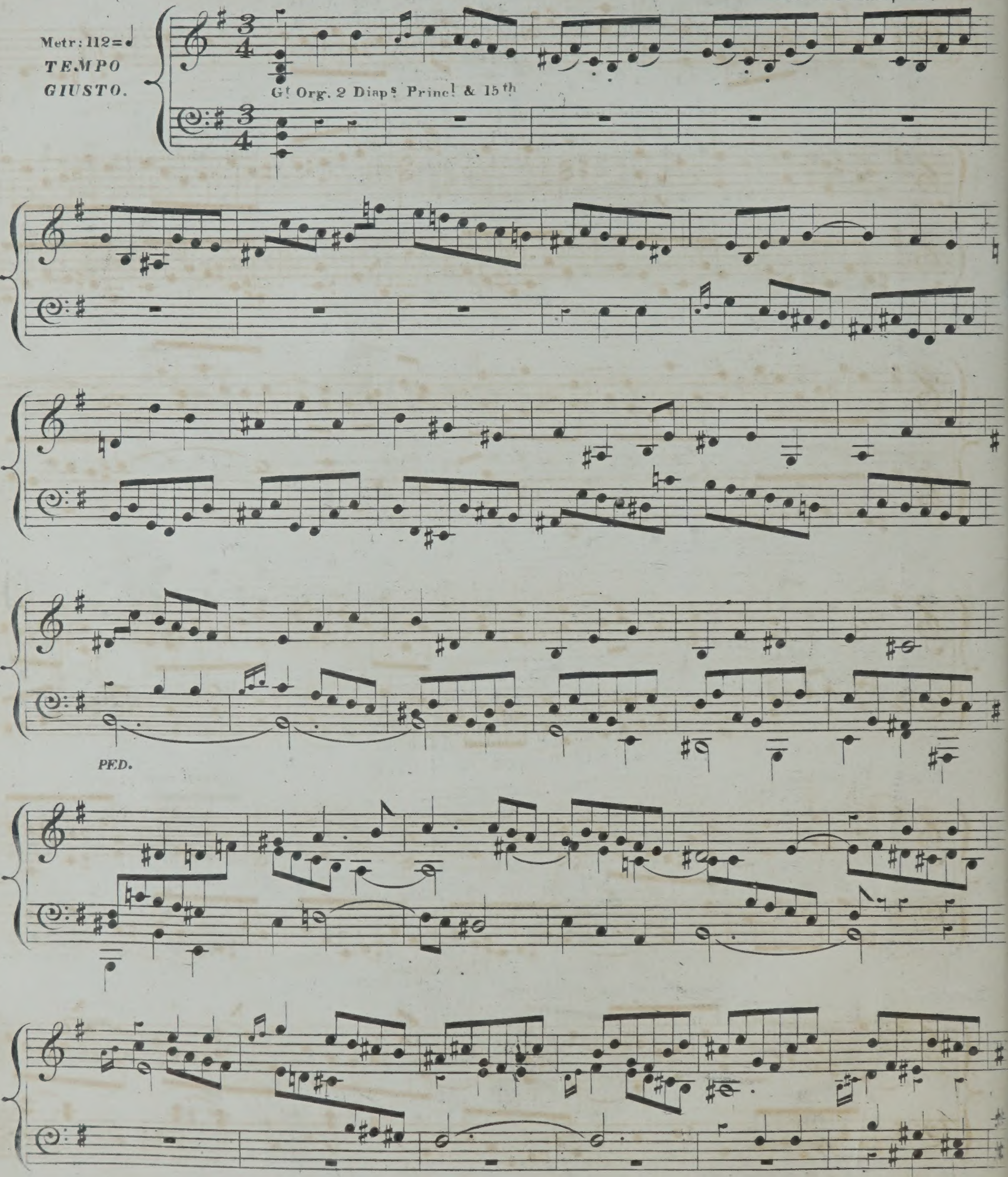

Ch.
Sw.
Ch.
Ch.
Gt Diaps
Sw. both hands.
Ch.
Sw.
Gt Diaps
Sw.
Cres:
Cres:
Sw. St. Diap. only.
p
tr
Fine.
Ch. St. Diap. only.

(End of No 86.)

FUGUE IN E MINOR.

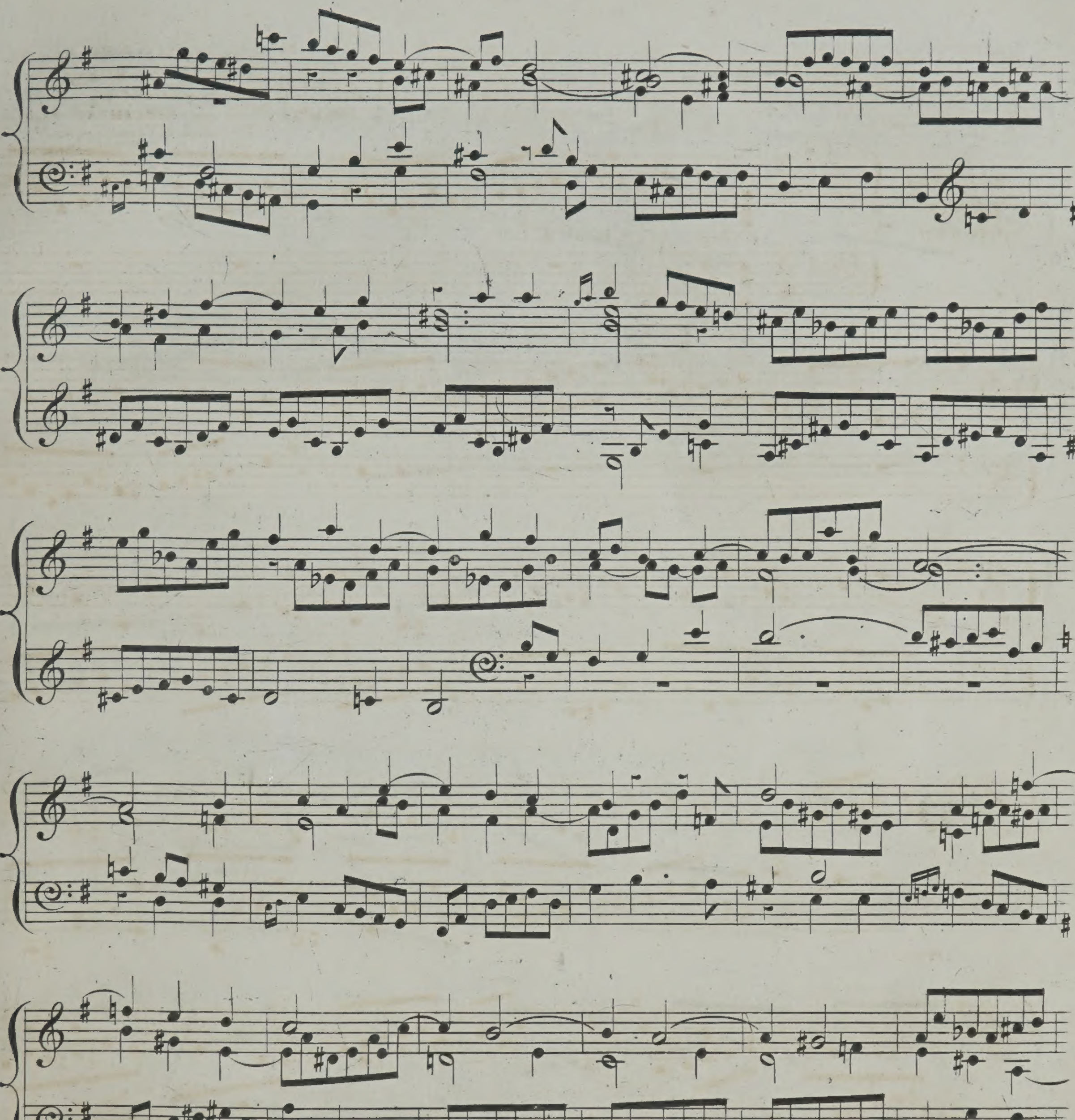
No 3.*

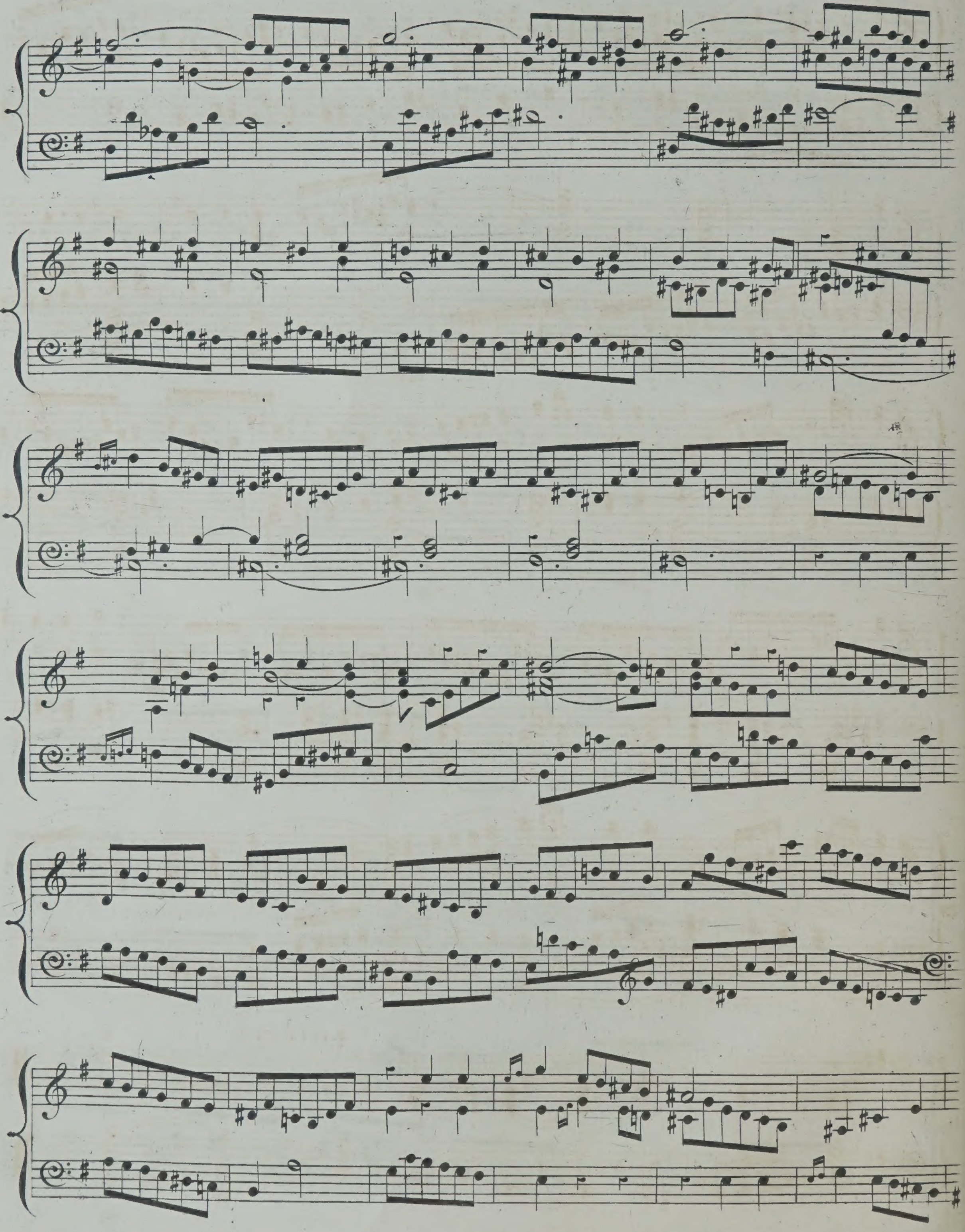
From the Set of "3 Fugues." Op:7.
Composed by **HUMMEL,**
at an early period of his career.
Publd at Paris, as **SPECIMENS** of his
"Studies in Counterpoint."

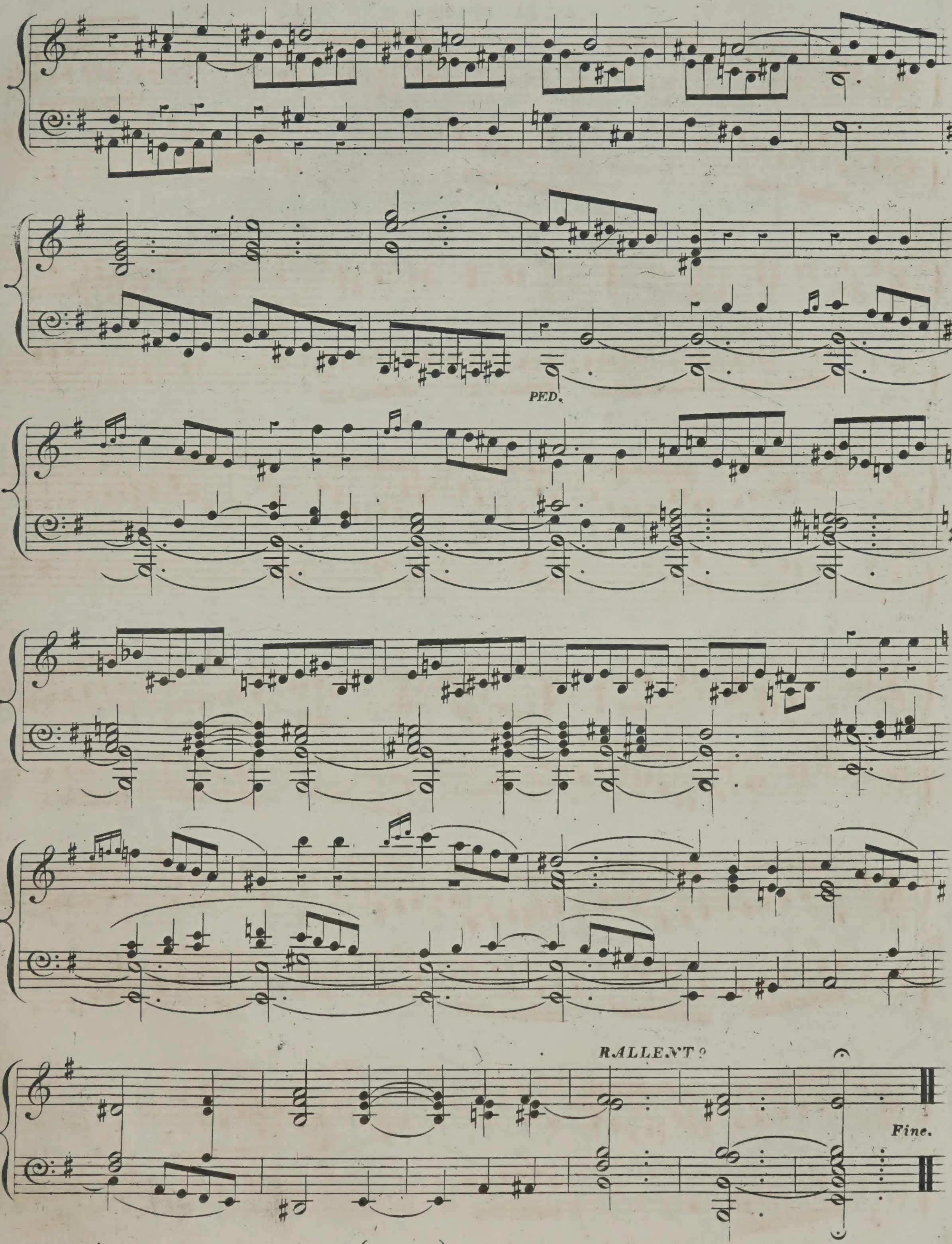

Metr: 112=♩
TEMPO GIUSTO.
Gt Org. 2 Diaps Princl & 15th
PED.

---

* This Fugue was originally in F♯ Minor; but as that key is seldom in tune on the Organ, according to the usual temperament, it has been transposed a tone lower, to E Minor; in which latter key it is also much easier to be performed.



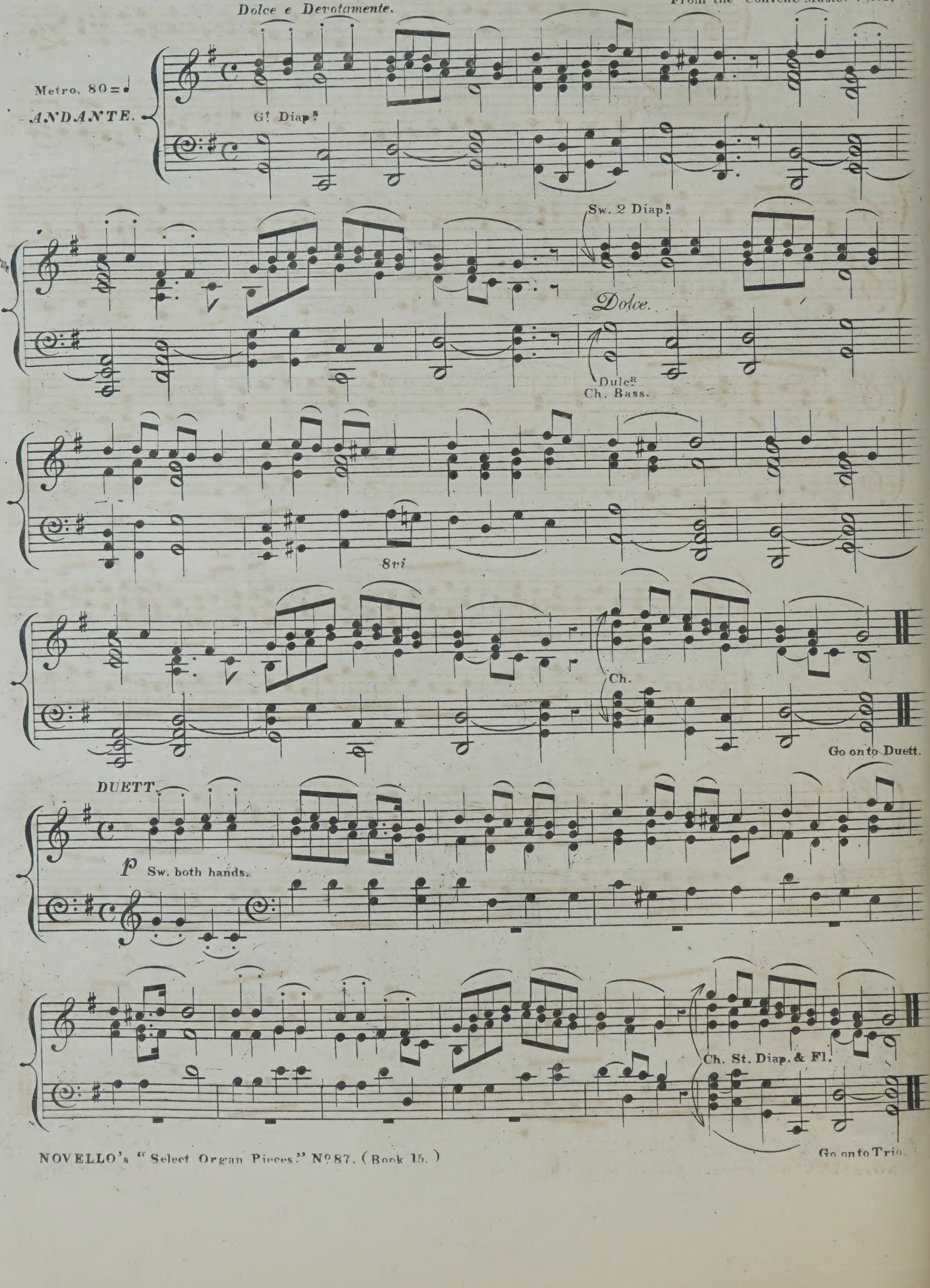


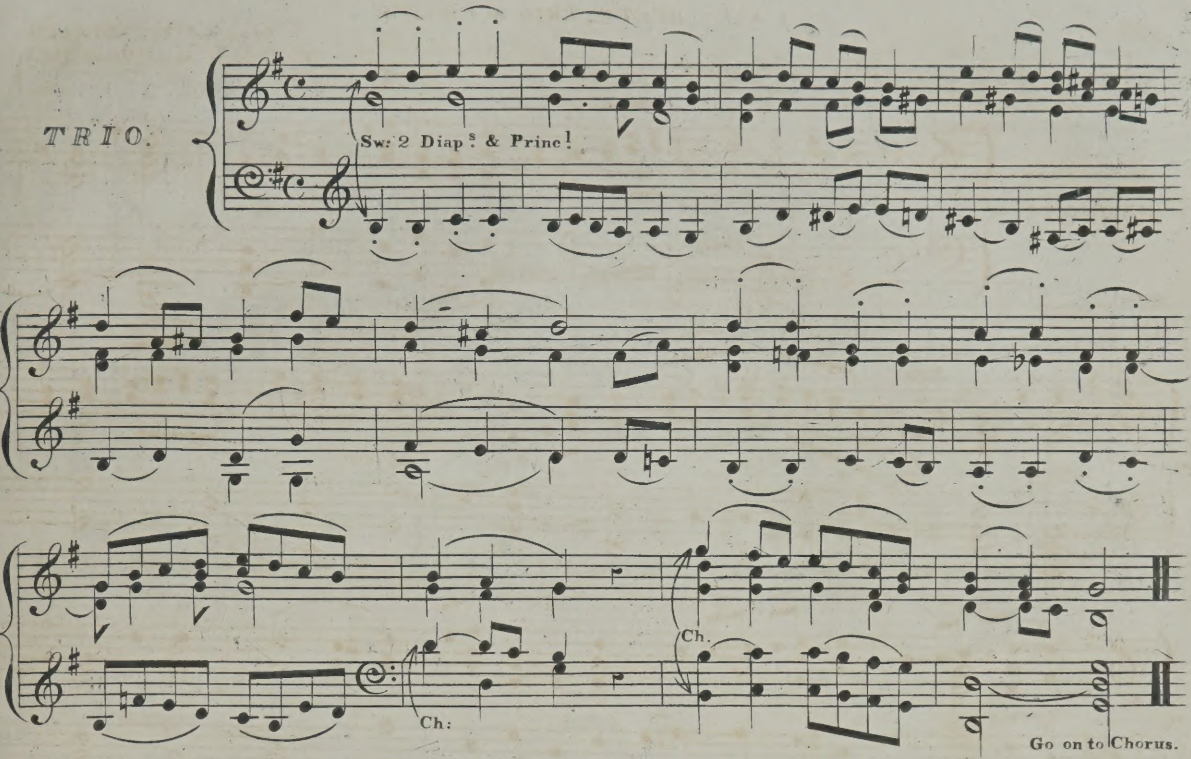

PED.
RALLENT?
Fine.

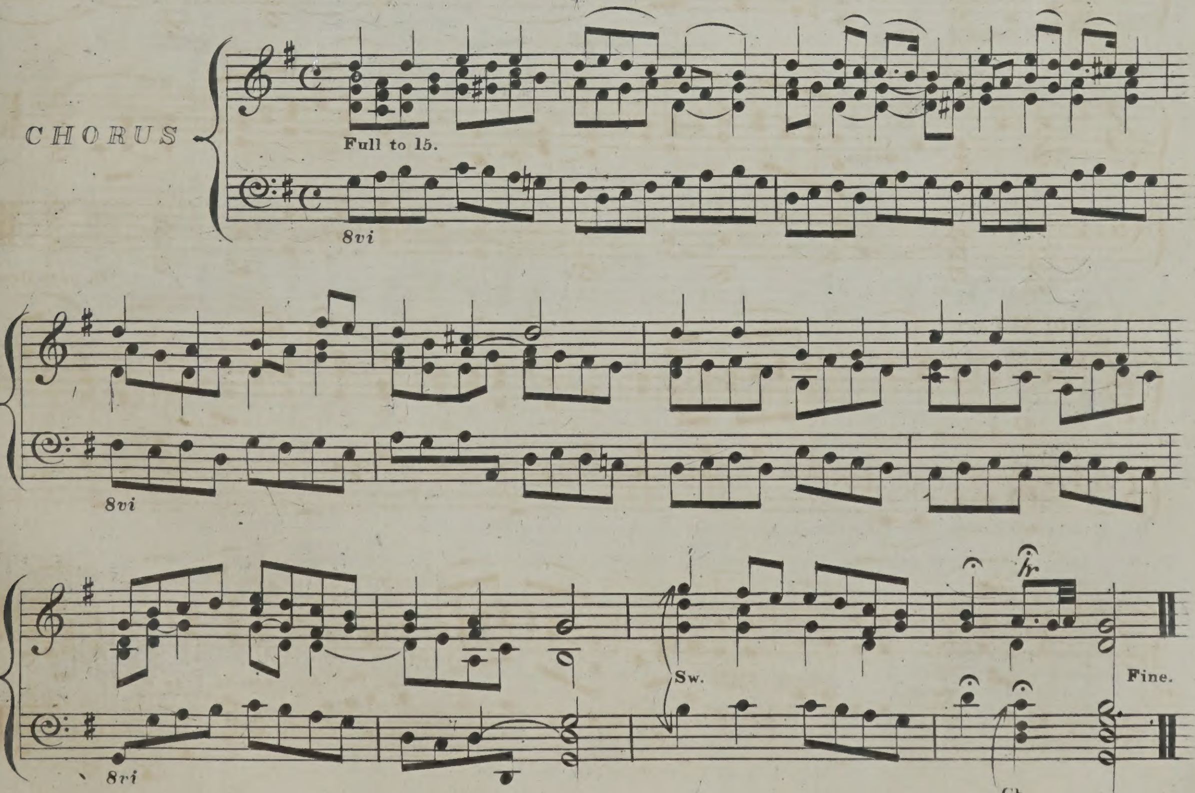
"O BENIGNA! O REGINA!"

A SOLO, DUETT, TRIO & CHORUS.

Composed by NOVELLO.
From the "Convent Music." Vol: 1.


Dolce e Devotamente.
Metro. 80 = ♩
ANDANTE.
Gt. Diaps.
Sw. 2 Diaps.
Dolce.
Dulcn.
Ch. Bass.
8vi
Ch.
Go on to Duett.
DUETT.
p Sw. both hands.
Ch. St. Diap. & Fl.
Go on to Trio.

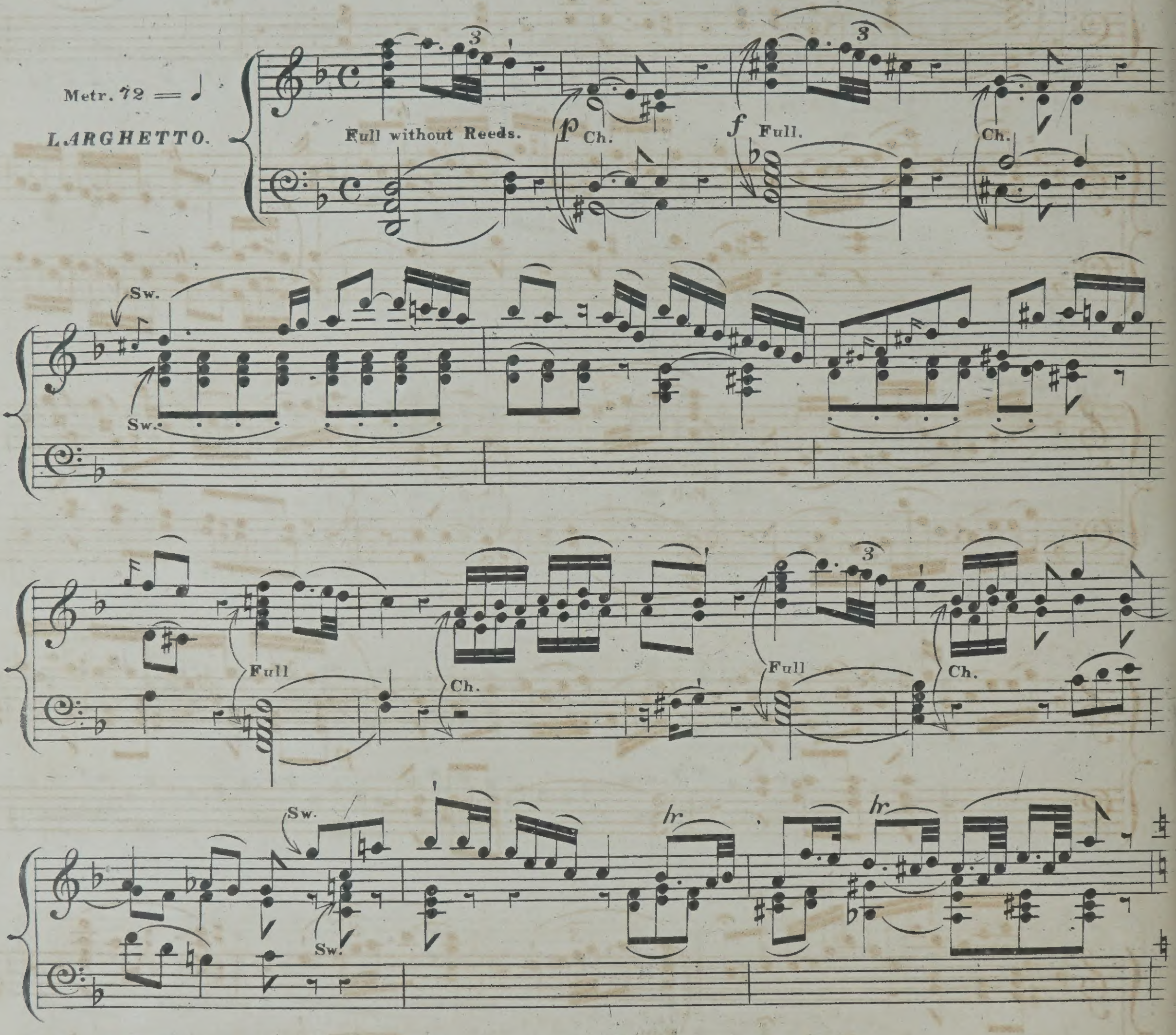

TRIO.
Sw: 2 Diap^s. & Princ!
Ch:
Ch.
Go on to Chorus.


CHORUS
Full to 15.
8vi
8vi
8vi
Sw.
Fine.
Ch.

PRELUDE & FUGUE.

Prepare the Stops thus.
SW. 2 Diap.s & a Soft Reed Stop.
CH. Stop Diap. & Flute.
G.t Full without Reeds.

Dr DUPUIS.*



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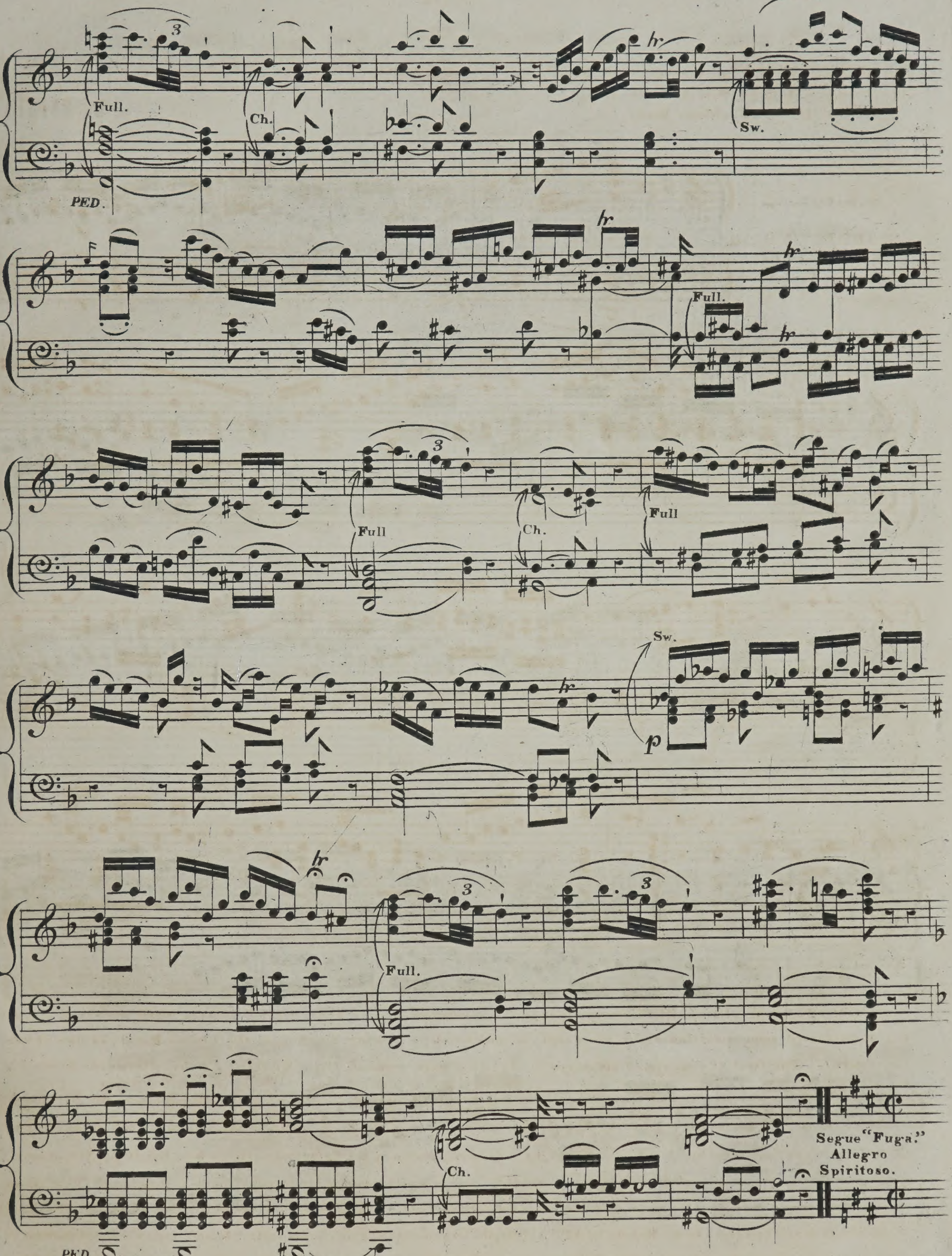
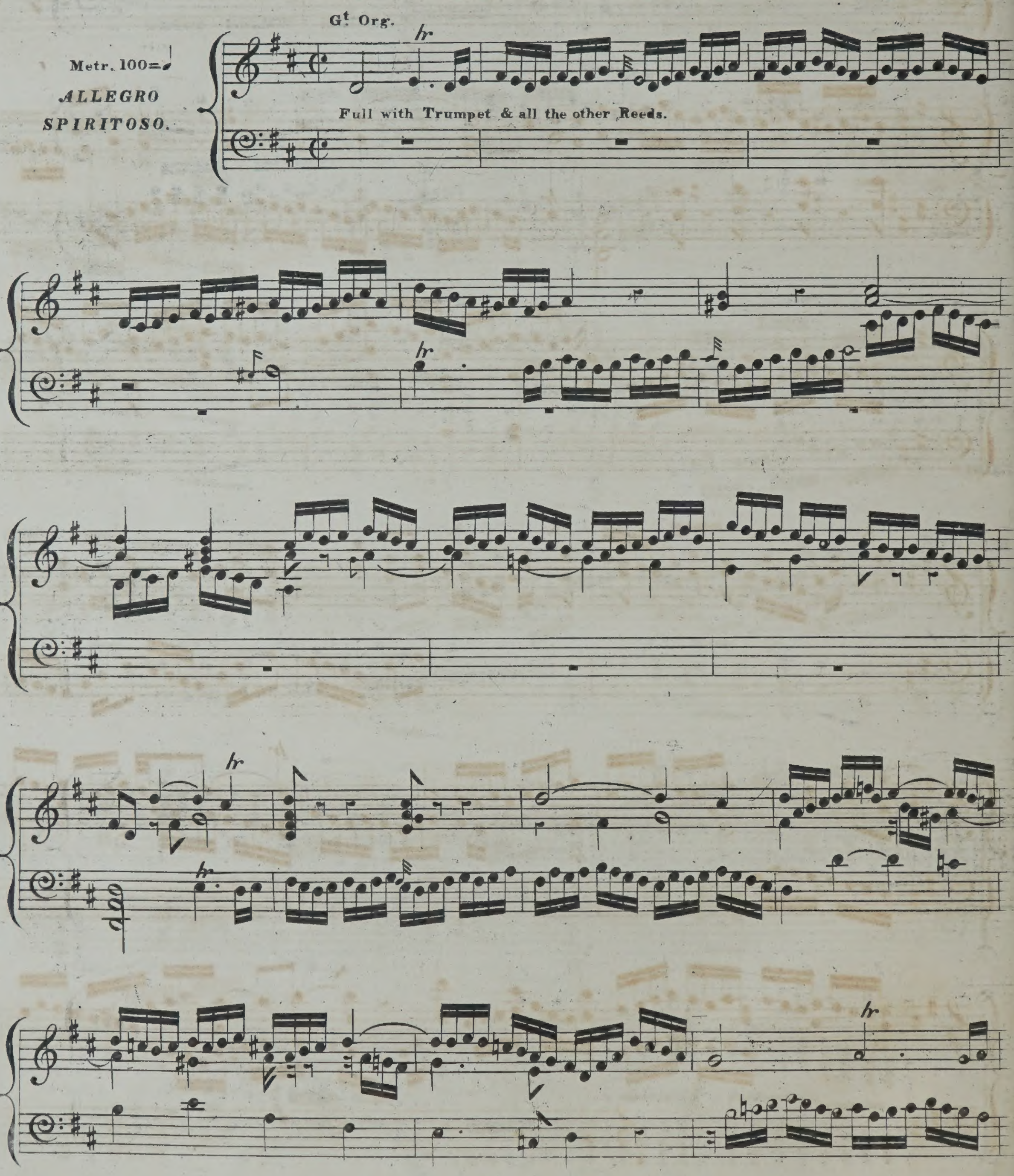
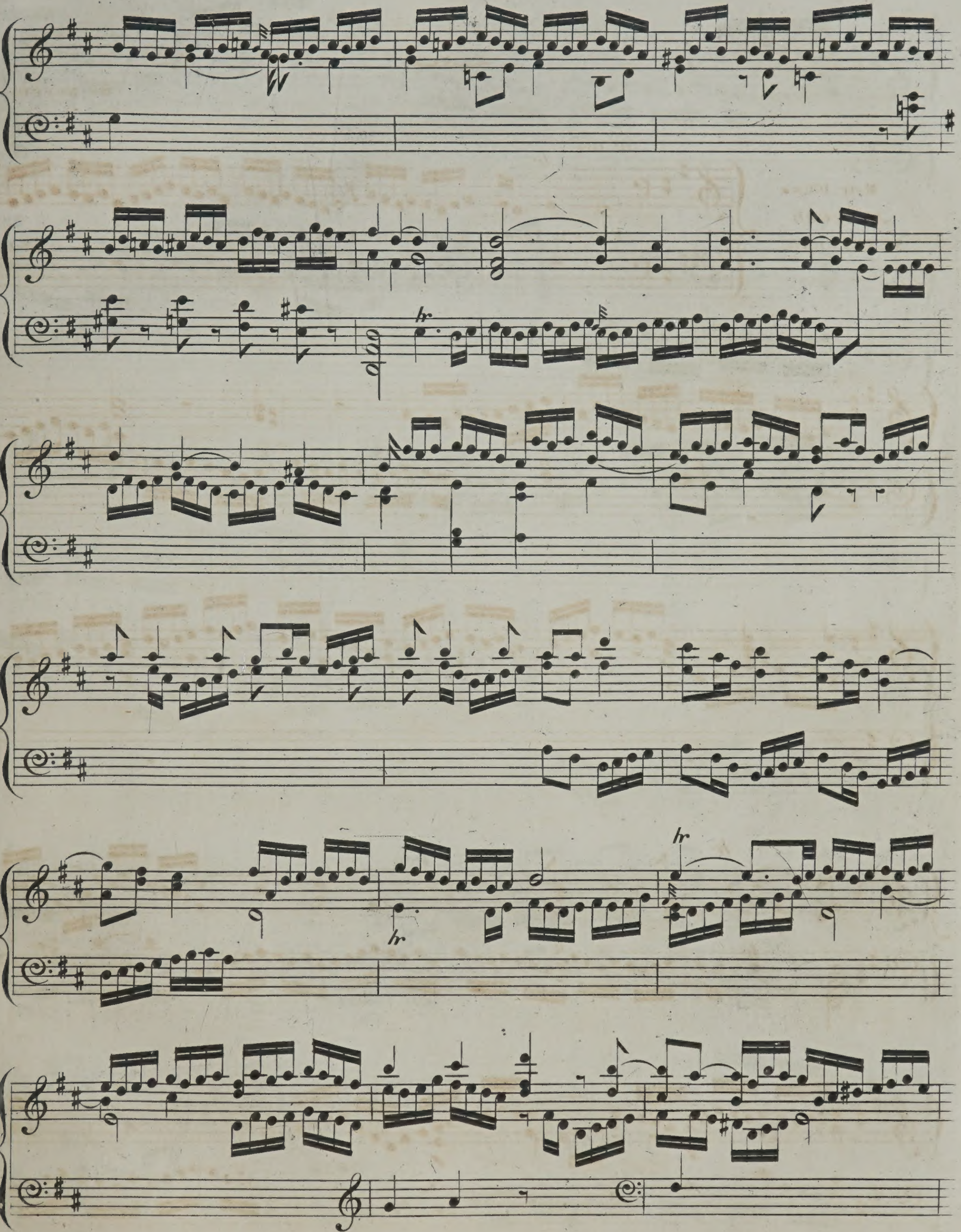
*THOMAS SAUNDERS DUPUIS, was born in this country, in the year 1733, but his parents were natives of France. His Father held some situation about the Court, & succeeded in placing his Son in the Chapel Royal, as one of the Choristers. The first rudiments of his musical education were received from Mr Gates, & he afterwards became a pupil of *Travers*, who was at that time Organist of the King's Chapel, & for whom, in the early part of his life, he officiated as deputy. On the death of Dr BOYCE, in 1779, twenty years after the death of HANDEL, Dr Dupuis was appointed Organist & Composer to the Chapel Royal. As a Composer, he is favorably known by his Cathedral writings & by the Organ Voluntaires from which the above specimen of his style has been selected: and as a performer on the Organ, Dupuis ranked as one of the most skilful of his time. He died at his house near Grosvenor Gate, Hyde Park, in 1796, & was succeeded as Organist of the Chapel Royal by Dr ARNOLD, & as a Composer to his Majesty by ATTWOOD, the Organist of St Pauls Cathedral. In addition to the estimation in which he was held for his professional ability, Dr Dupuis was much respected for his amiable & praise worthy character as a private Gentleman

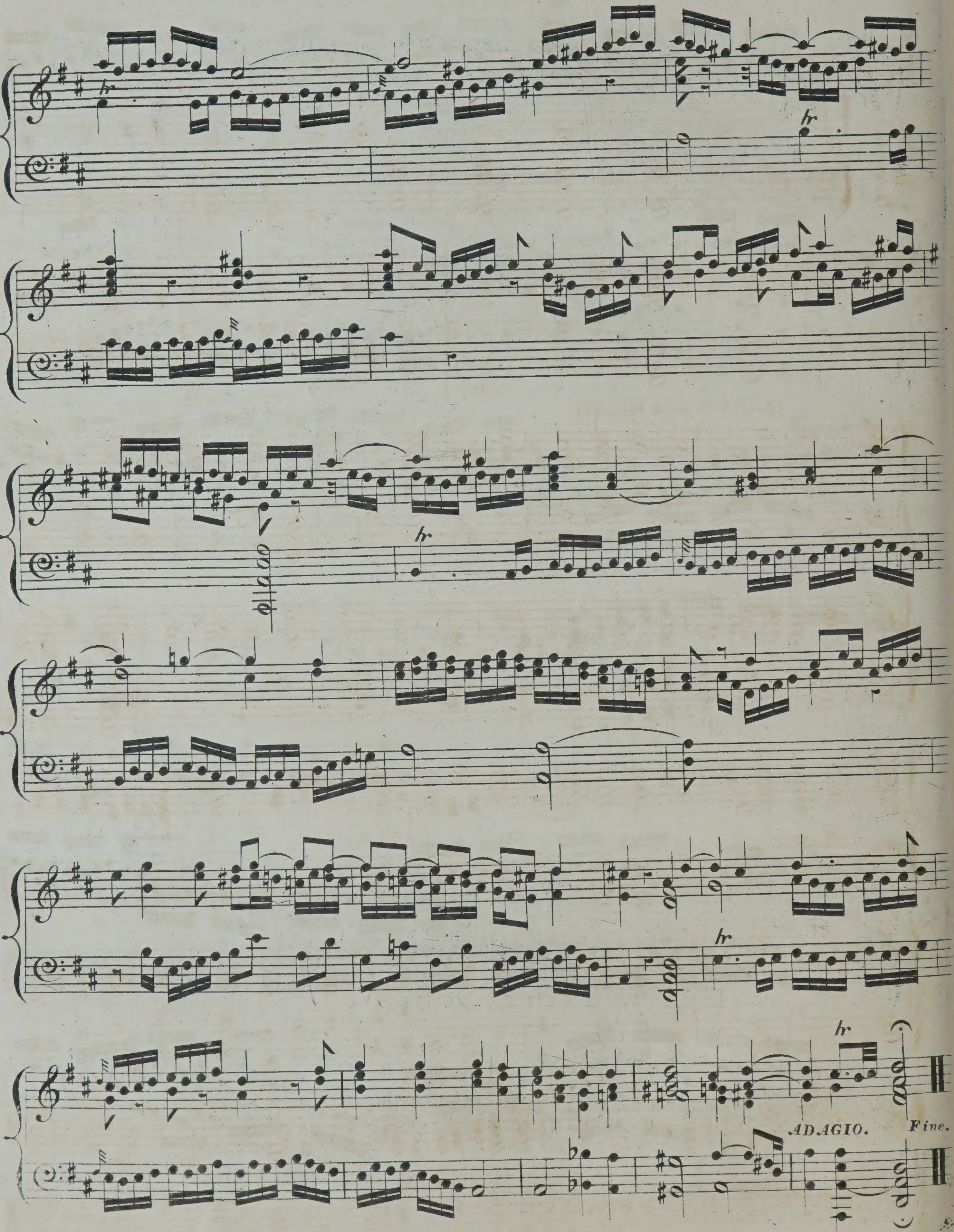

Full.
PED.
Ch.
Sw.
tr
3
Full.
Full
Ch.
Full
Sw.
p
Full.
PED.
Ch.
Segue "Fuga."
Allegro
Spiritoso.

FUGUE.

Dr. DUPUIS.


Metr. 100=
ALLEGRO SPIRITOSO.
Gt. Org.
Full with Trumpet & all the other Reeds.

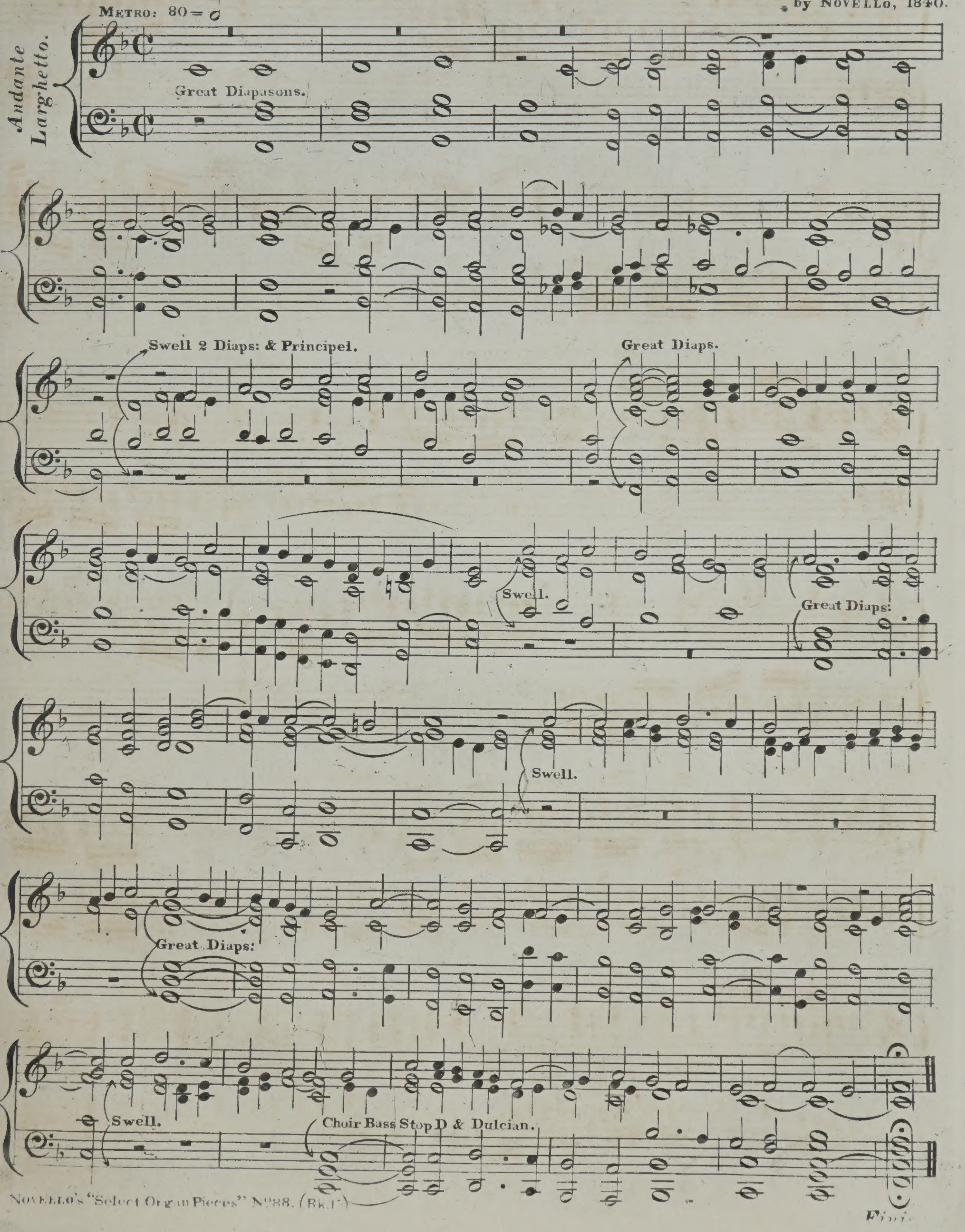

tr
tr
tr
tr


ADAGIO.
Fine.

AGNUS DEI.

From the Mass for "Quadragesima" (or "LENT") for 4 Voices.

Composed by
Palestrina about 1550.
Adapted for the Organ
from the full Vocal Score.
by NOVELLO, 1840.


METRO: 80 =
Andante Larghetto.
Great Diapasons.
Swell 2 Diaps: & Principel.
Great Diaps.
Swell.
Great Diaps:
Swell.
Great Diaps:
Swell.
Choir Bass Stop D & Dulcian.
Finis.

CHORAL FUGUE:

From

(DER TOD JESU.)

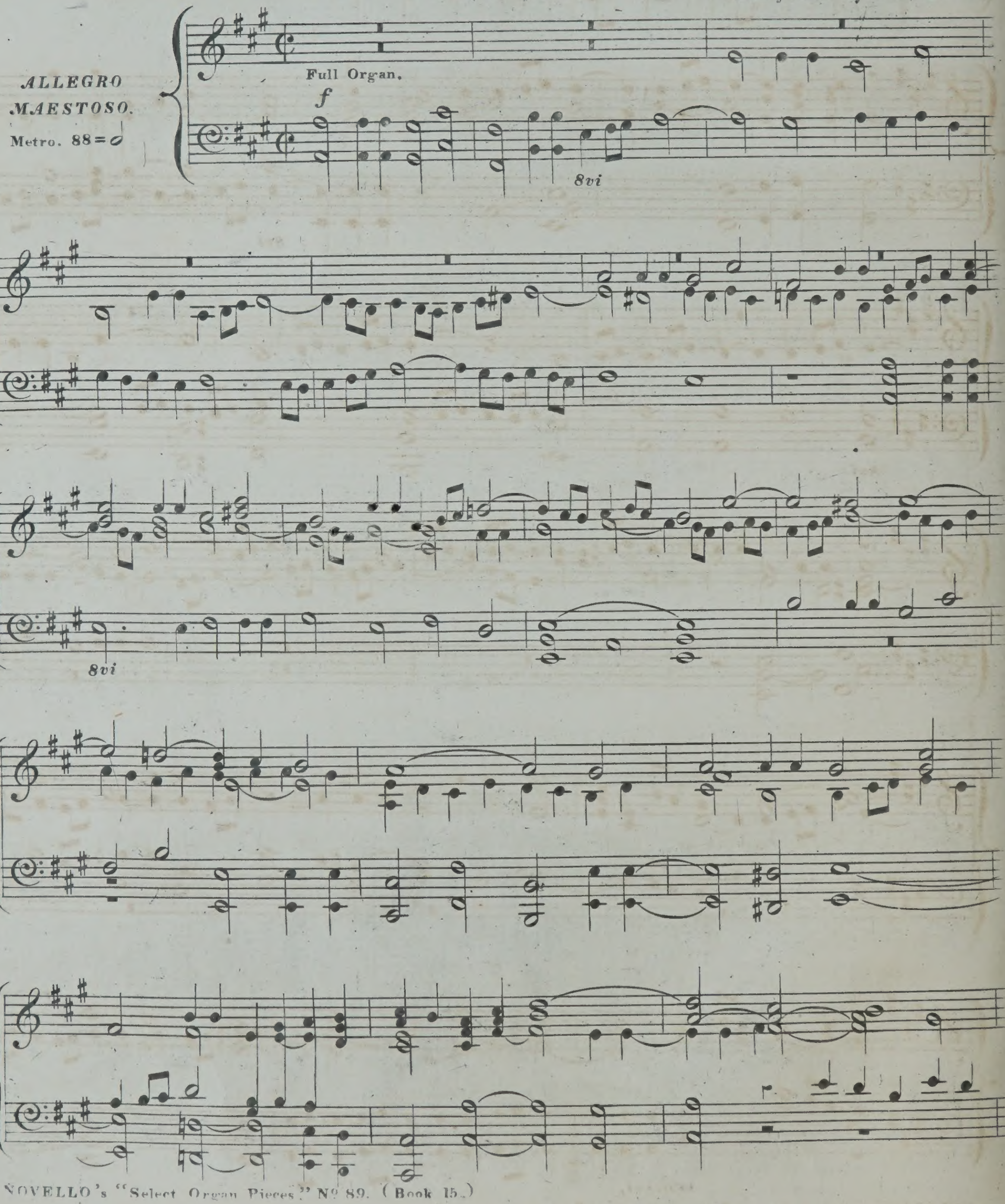
or

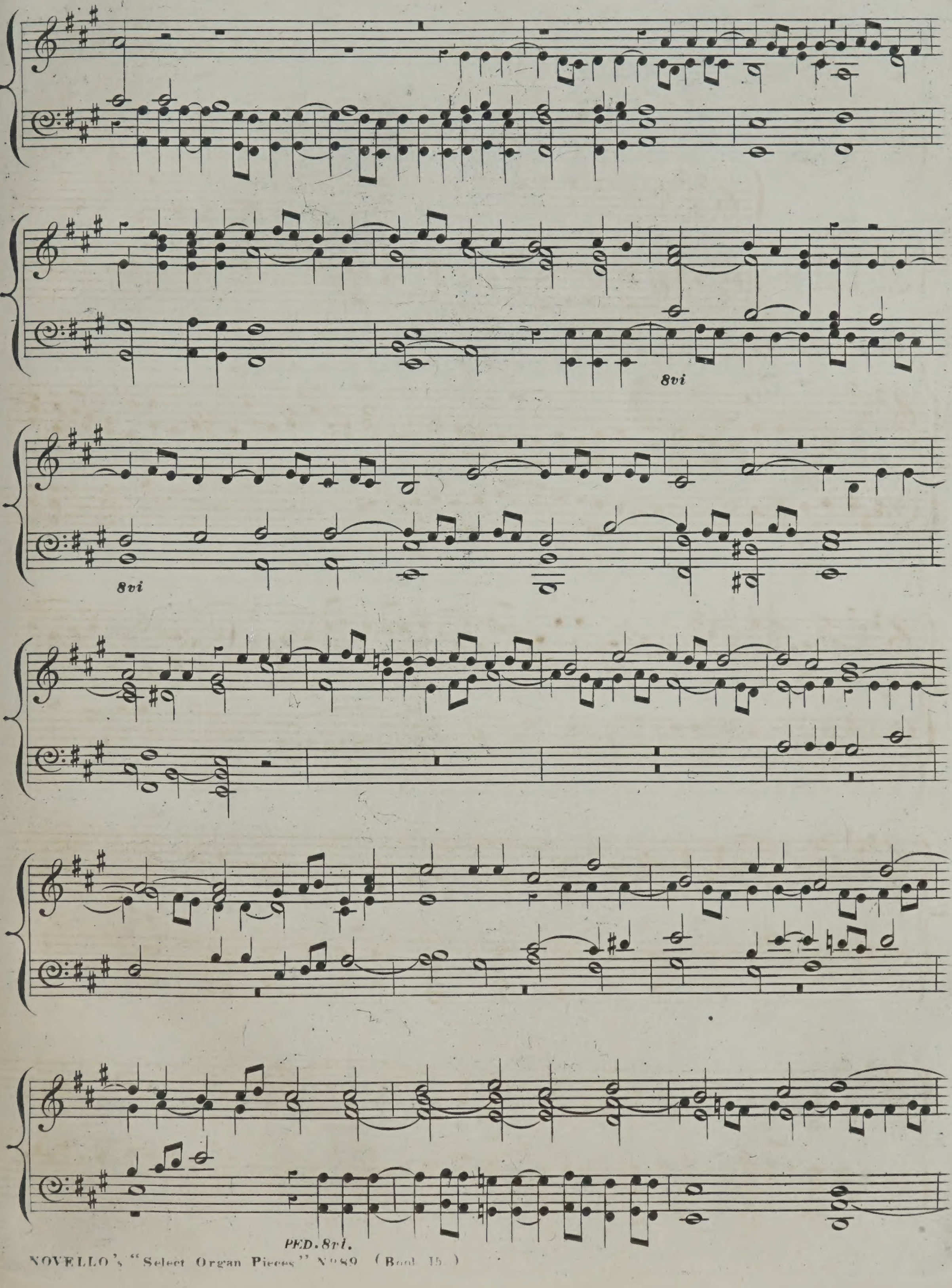
"DEATH OF JESUS."

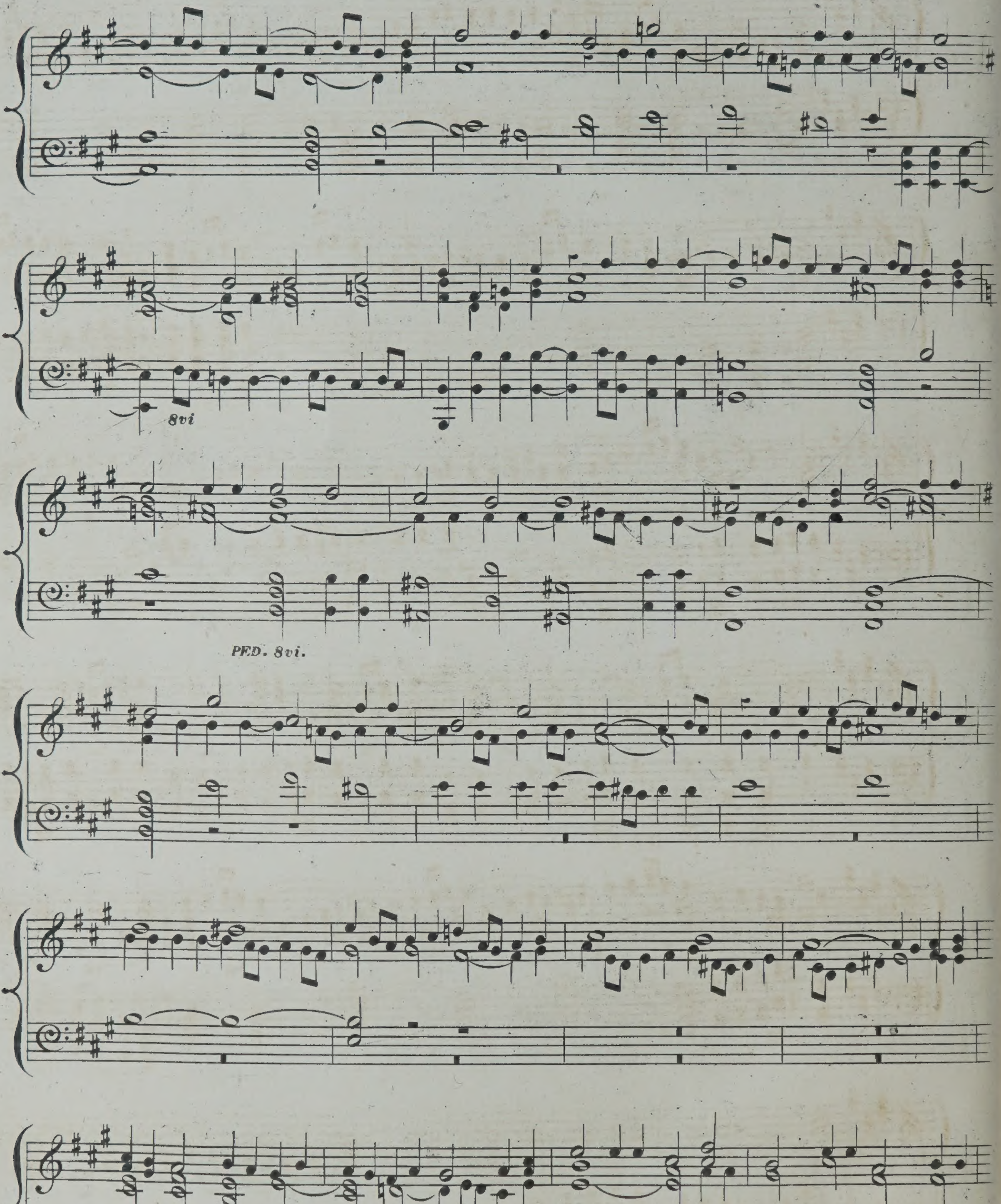
AN ORATORIO.

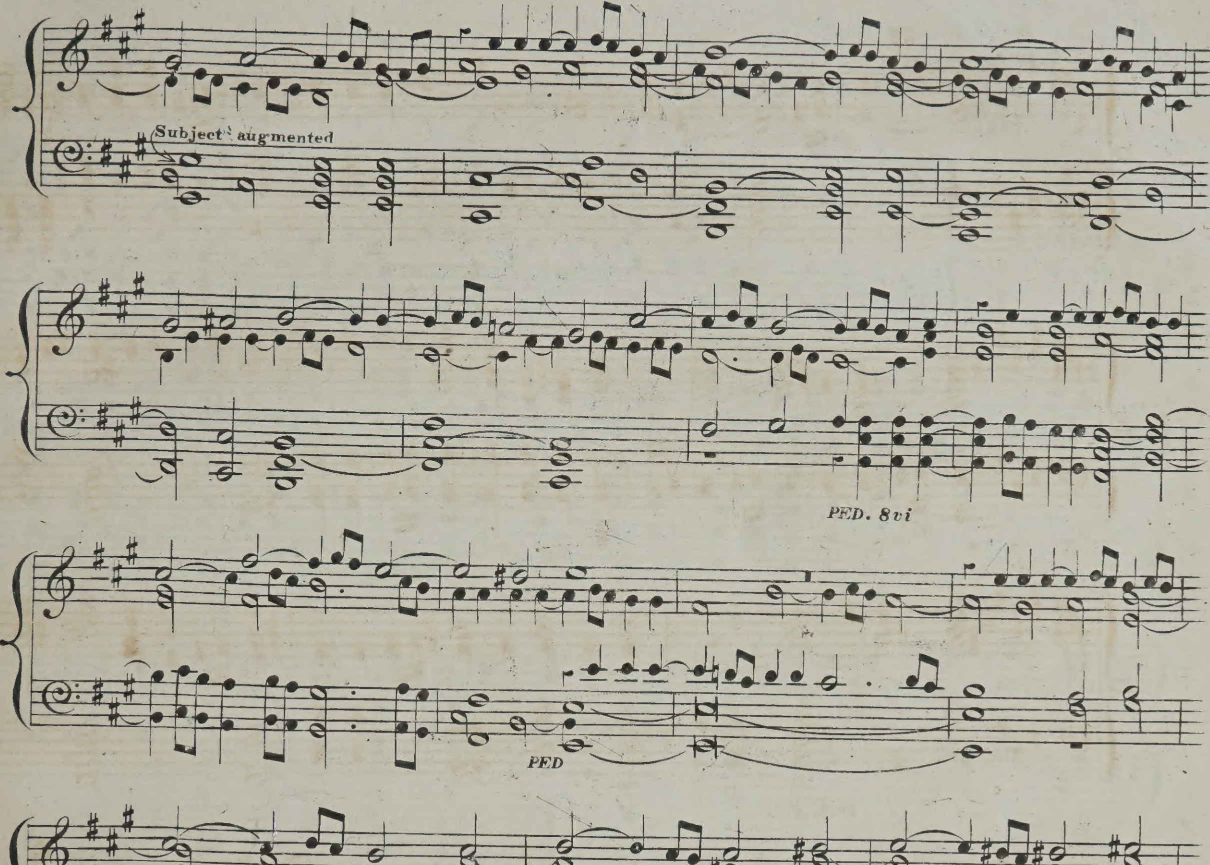
Composed by **GRAUN.**

Newly Arr.d by **NOVELLO.18**


ALLEGRO
MAESTOSO.
Metro. 88=
Full Organ.
f
8vi
8vi


8vi
8vi
PED. 8vi.


8vi
PED. 8vi.
PED. 8vi.


Subject augmented
PED. 8vi
PED
PED. 8vi
PED.
Fine.

TREBLE SOLO & CHORUS.

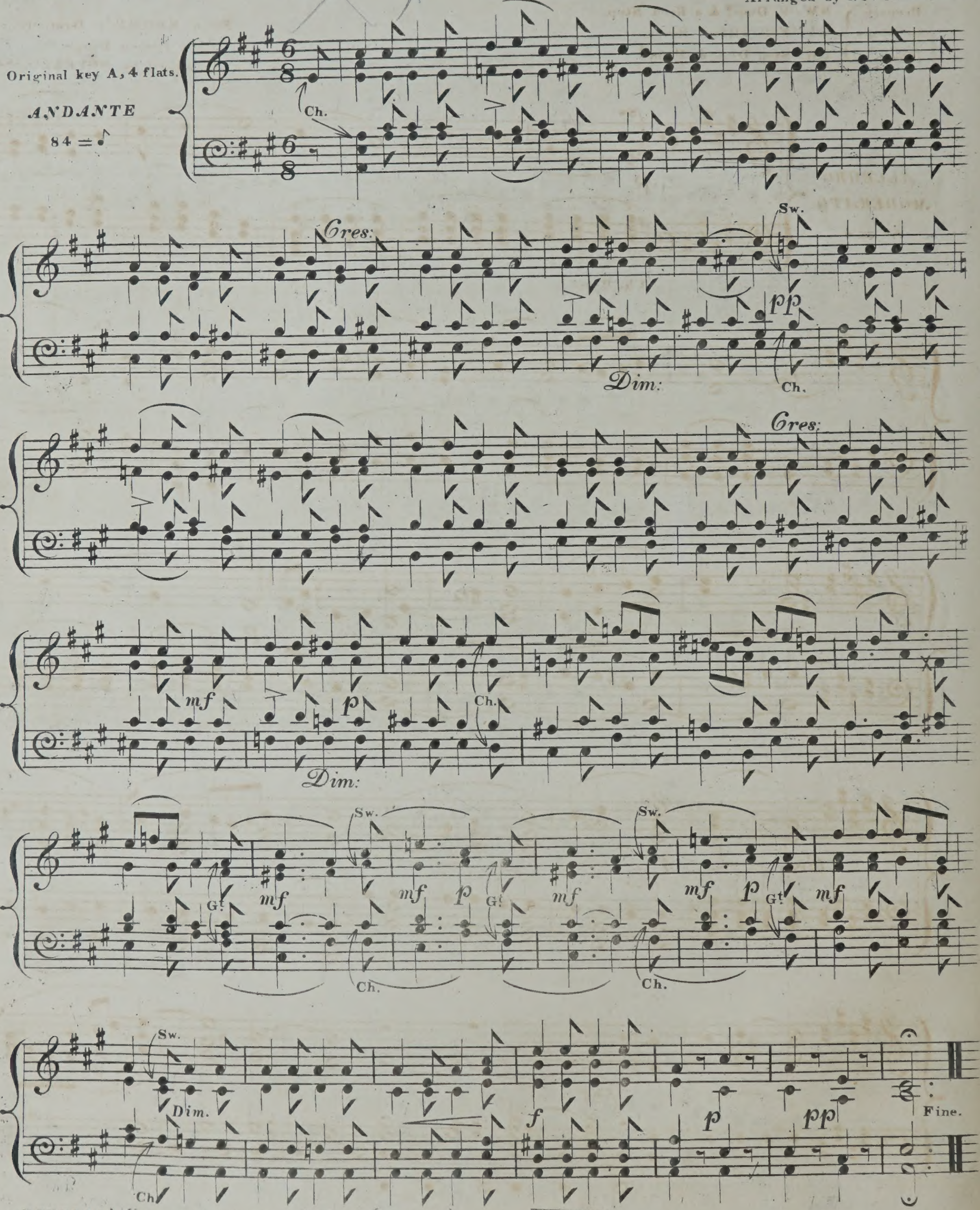
"ALL GLORY TO THE LAMB."

Prepare the Stops thus.
SW. 2 Diapˢ. & Prinˡ.
Gᵗ. 2 Diapˢ.
CH. Stop Diap. & Dulcᵃ.

From SPOHR'S Oratorio,
"Die Lezten Dinge."
Arranged by NOVELLO. 1840.

Original key A, 4 flats.

ANDANTE
84 = ♪


Ch.
Cres:
Sw.
pp
Dim:
Ch.
Cres:
mf
p
Ch.
Dim:
Sw.
mf
Gᵗ.
mf
p
Gᵗ.
mf
Ch.
Sw.
mf
p
Gᵗ.
mf
Ch.
Sw.
Dim.
Ch.
f
p
pp
Fine.

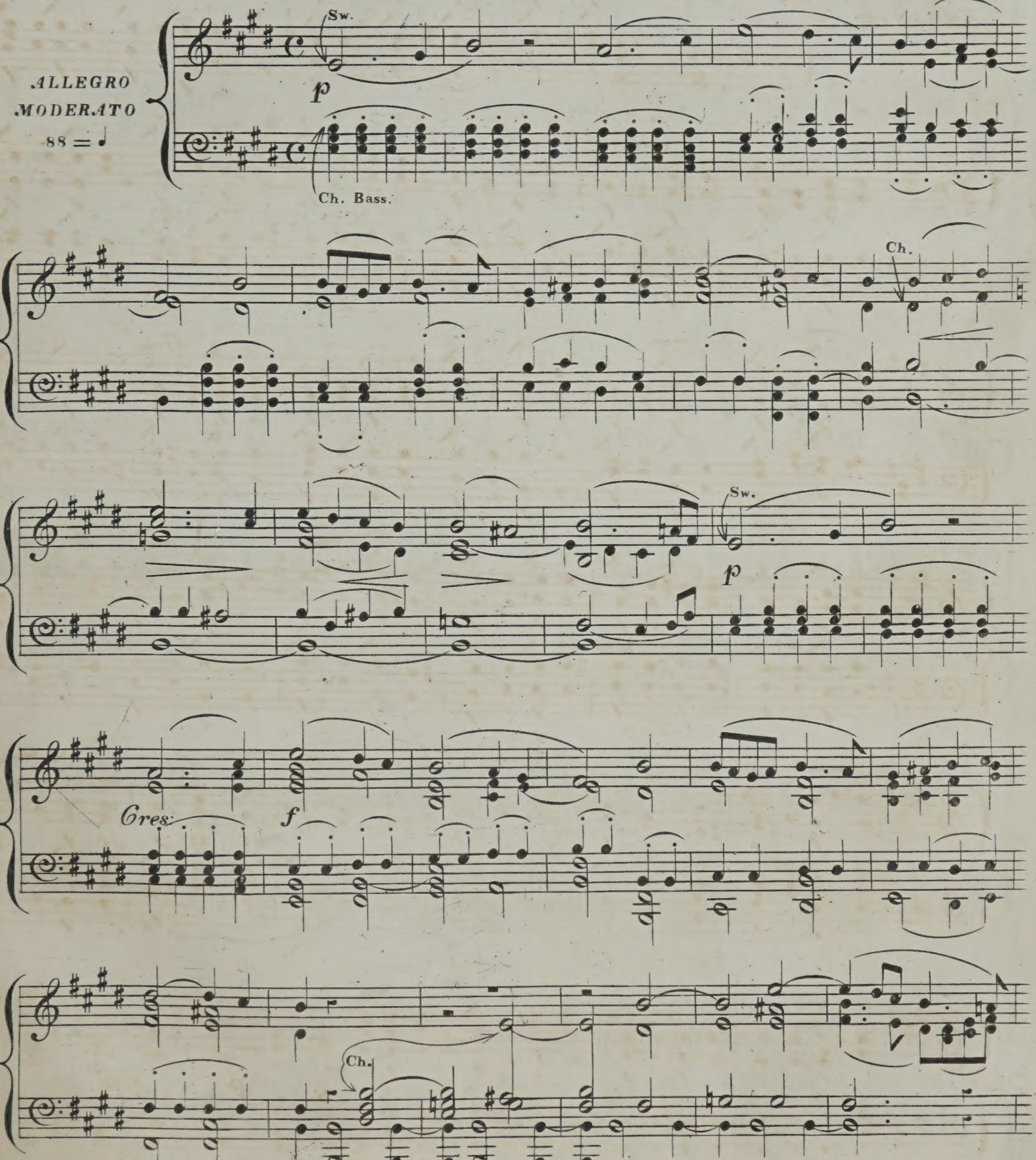
TENOR SOLO & CHORUS.

BLESSING, HONOR, GLORY AND POWER.

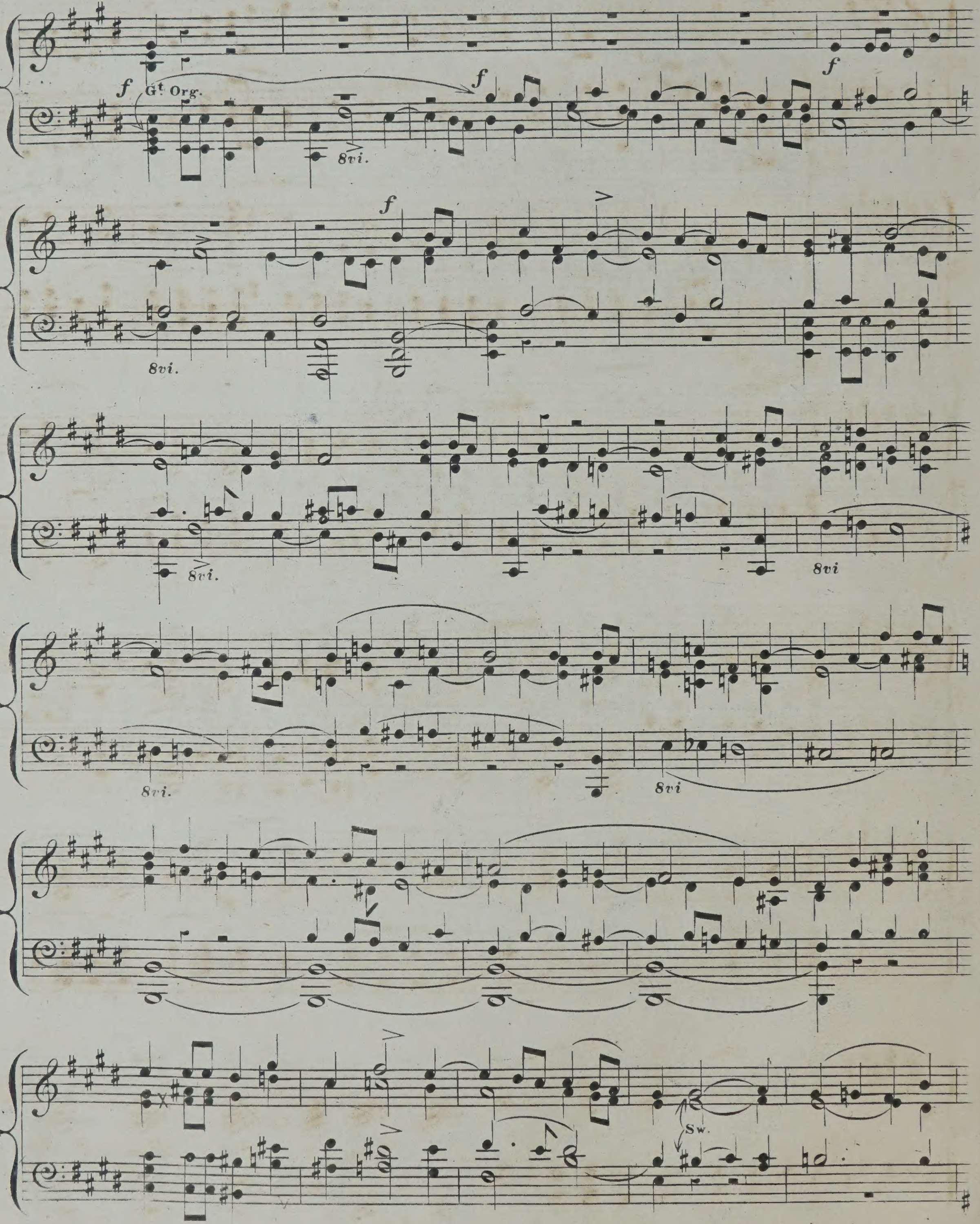
Prepare the Stops thus.
SW. 2 Diaps. & a Reed Stop.
Gt. Full without Reeds.
CH. Stop Diap. & Princl.

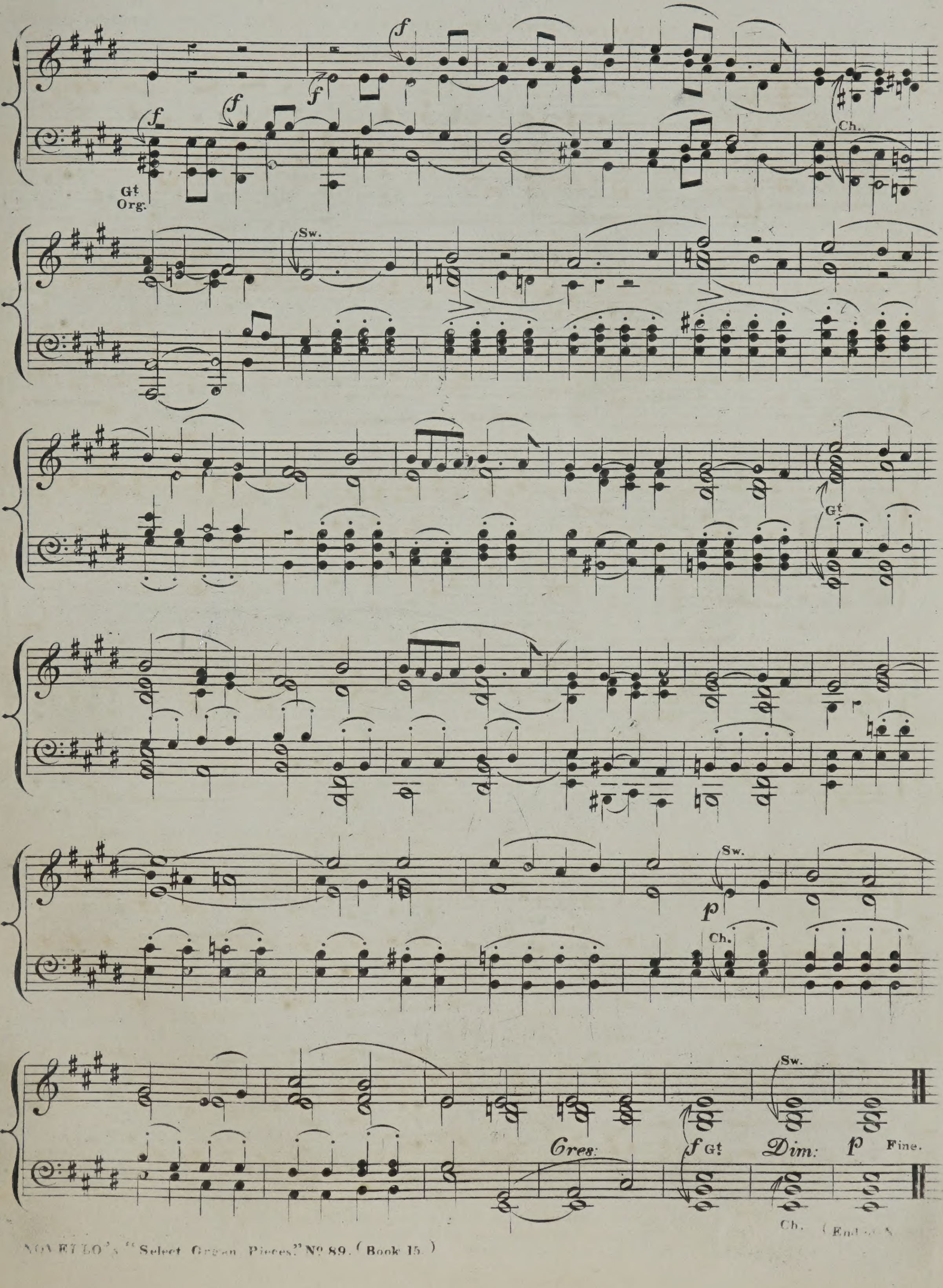
From SPOHR's Oratorio,
"Die Lezten Dinge."
Arranged by NOVELLO. 1840

ALLEGRO MODERATO
88 = ♩



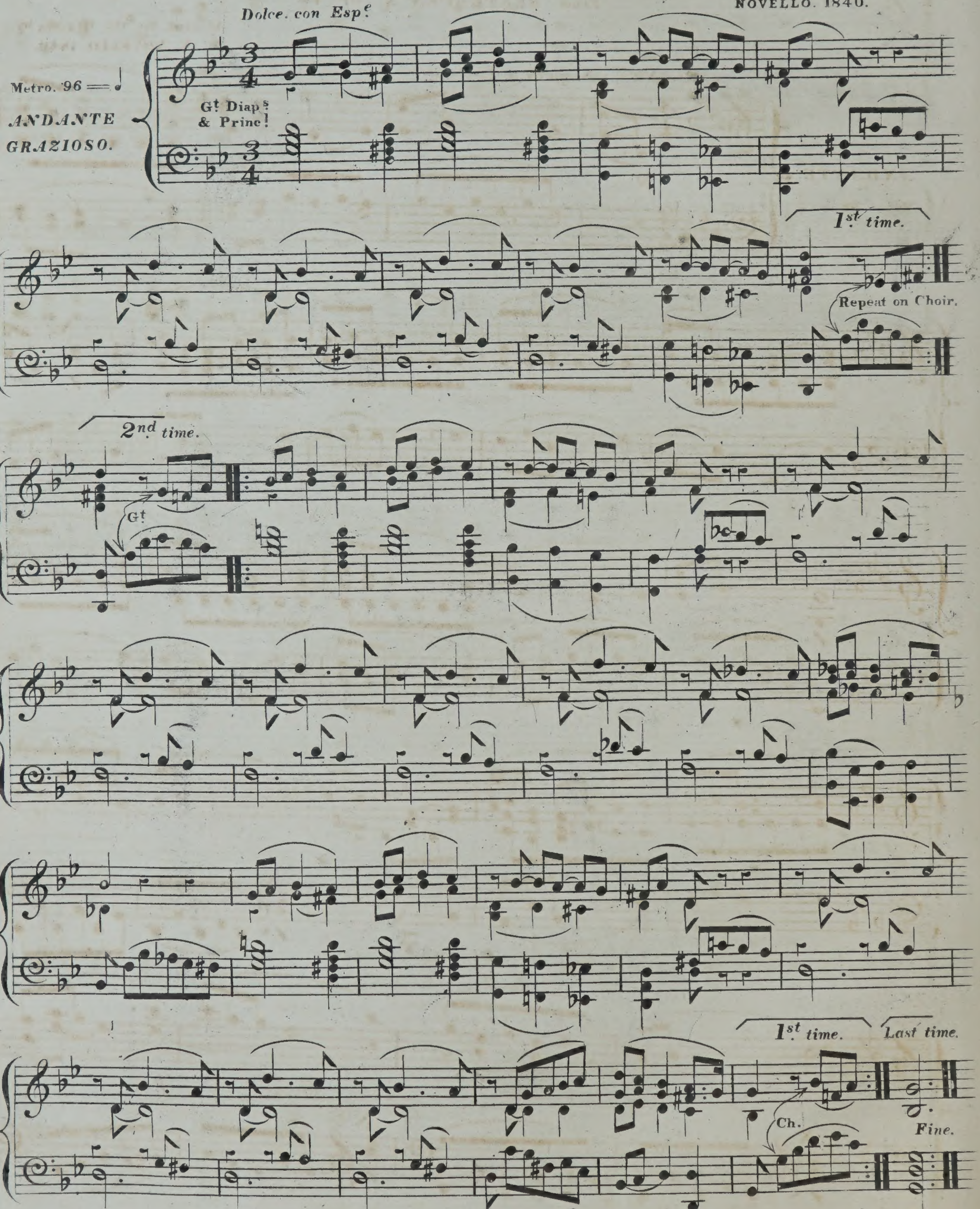
FUGUE. "BLESSING & HONOR."


f
Gt. Org.
f
f
8vi.
f
8vi.
8vi.
8vi
8vi.
8vi
Sw.


f
f
f
f
Gt
Org.
Ch.
Sw.
Gt
Sw.
p
Ch.
Sw.
Cres:
f Gt
Dim:
p
Fine.
Ch.
(End of N

IN THE ANCIENT STYLE.

Composed by CHARLES QUARLES.*
Adapted for the Organ, by
NOVELLO. 1840.


Dolce. con Espe.
Metro. 96 = ♩
ANDANTE GRAZIOSO.
Gt. Diaps. & Princl.
1st. time.
Repeat on Choir.
2nd. time.
Gt.
1st. time.
Last time.
Ch.
Fine.

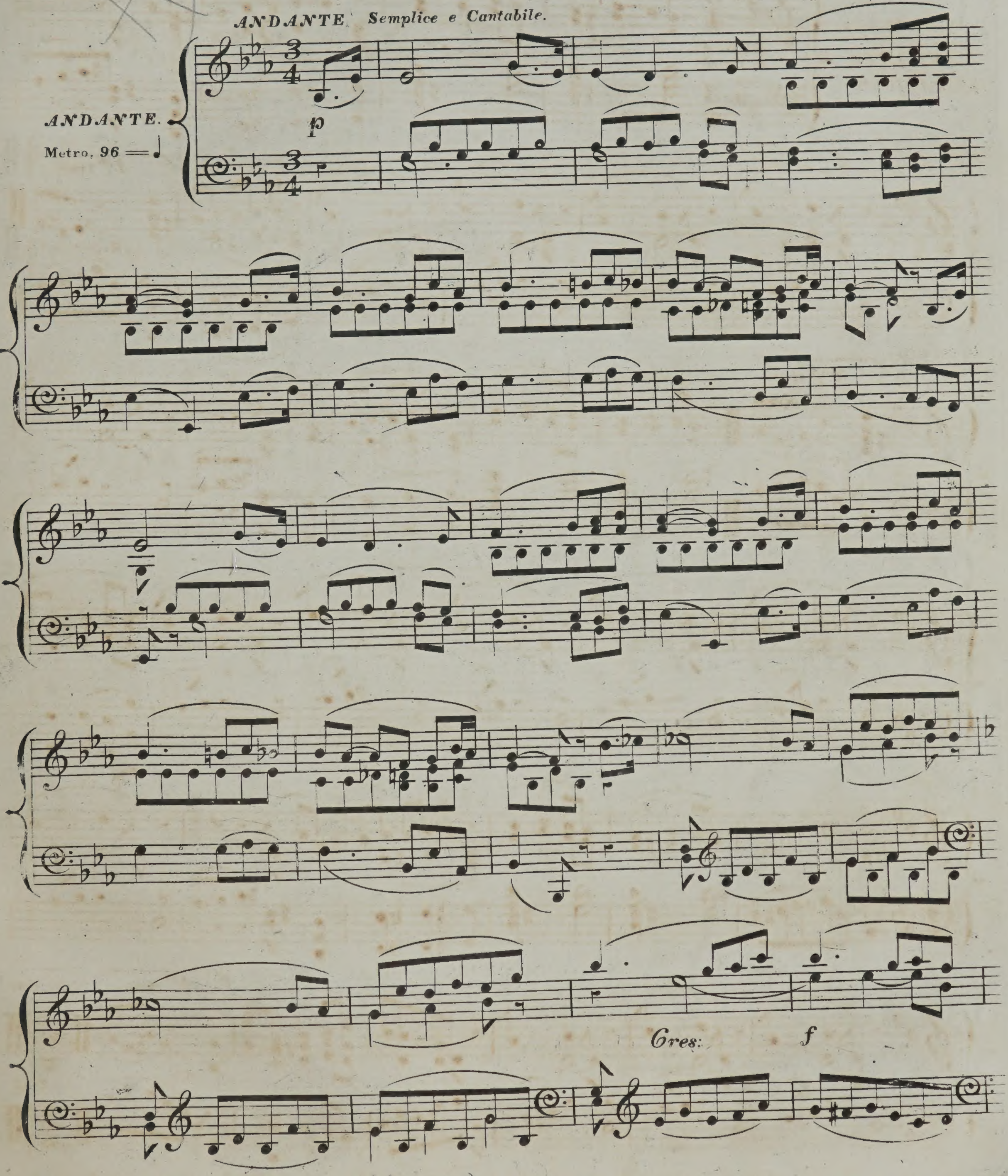
---

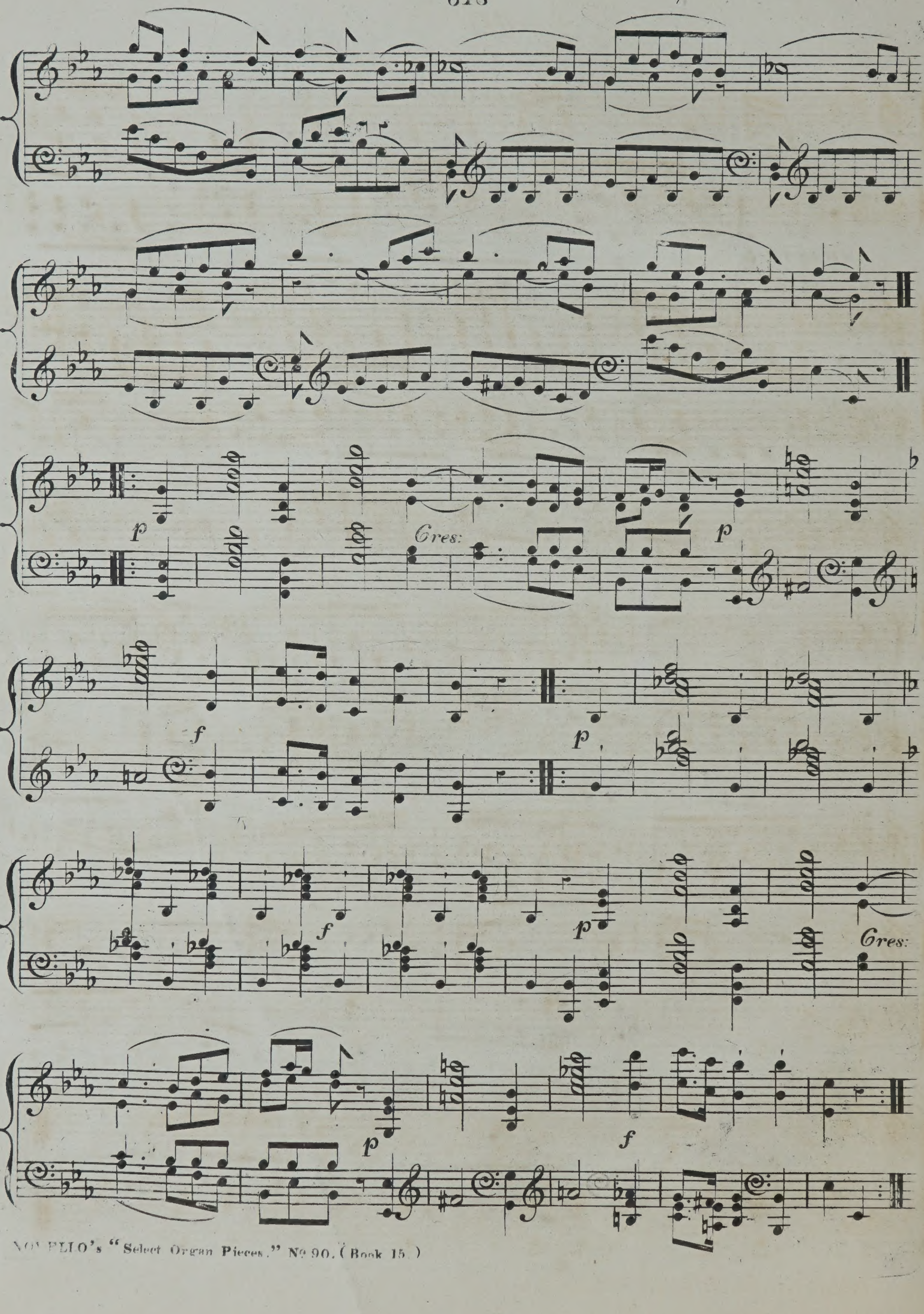
[*] The only record known of the Composer of the above tasteful & musician-like Minuet, is, that he was Organist of Trinity College, Cambridge, in 1698: — so that he must have been one of the contemporaries of HENRY PURCELL.

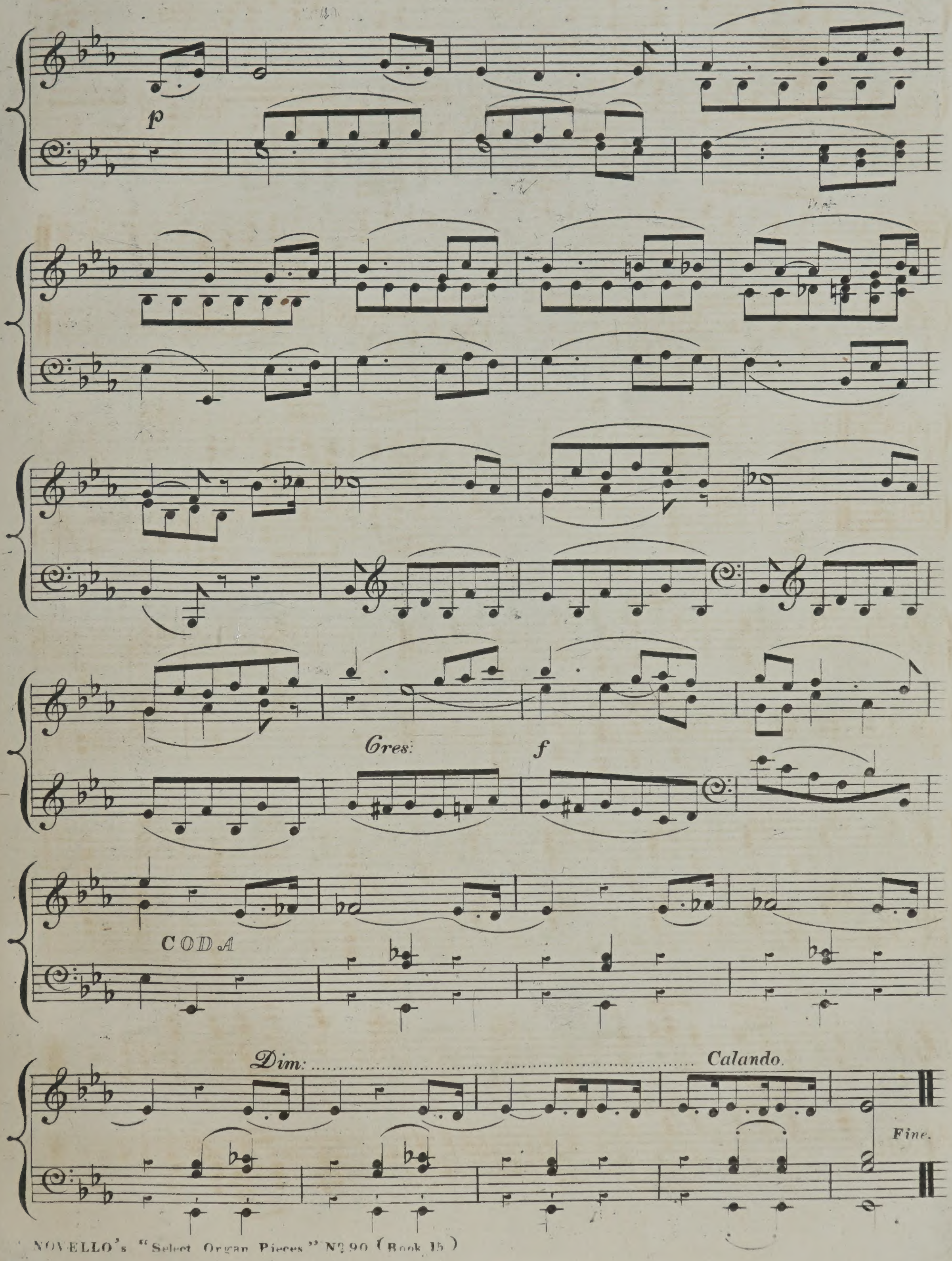
ANDANTE MOVEMENT

From **BEETHOVEN'S** OP: 47.

Adapted for the Organ, by
V. NOVELLO. 1840.


ANDANTE Semplice e Cantabile.
ANDANTE.
Metro, 96 = ♩
p
Cres:
f

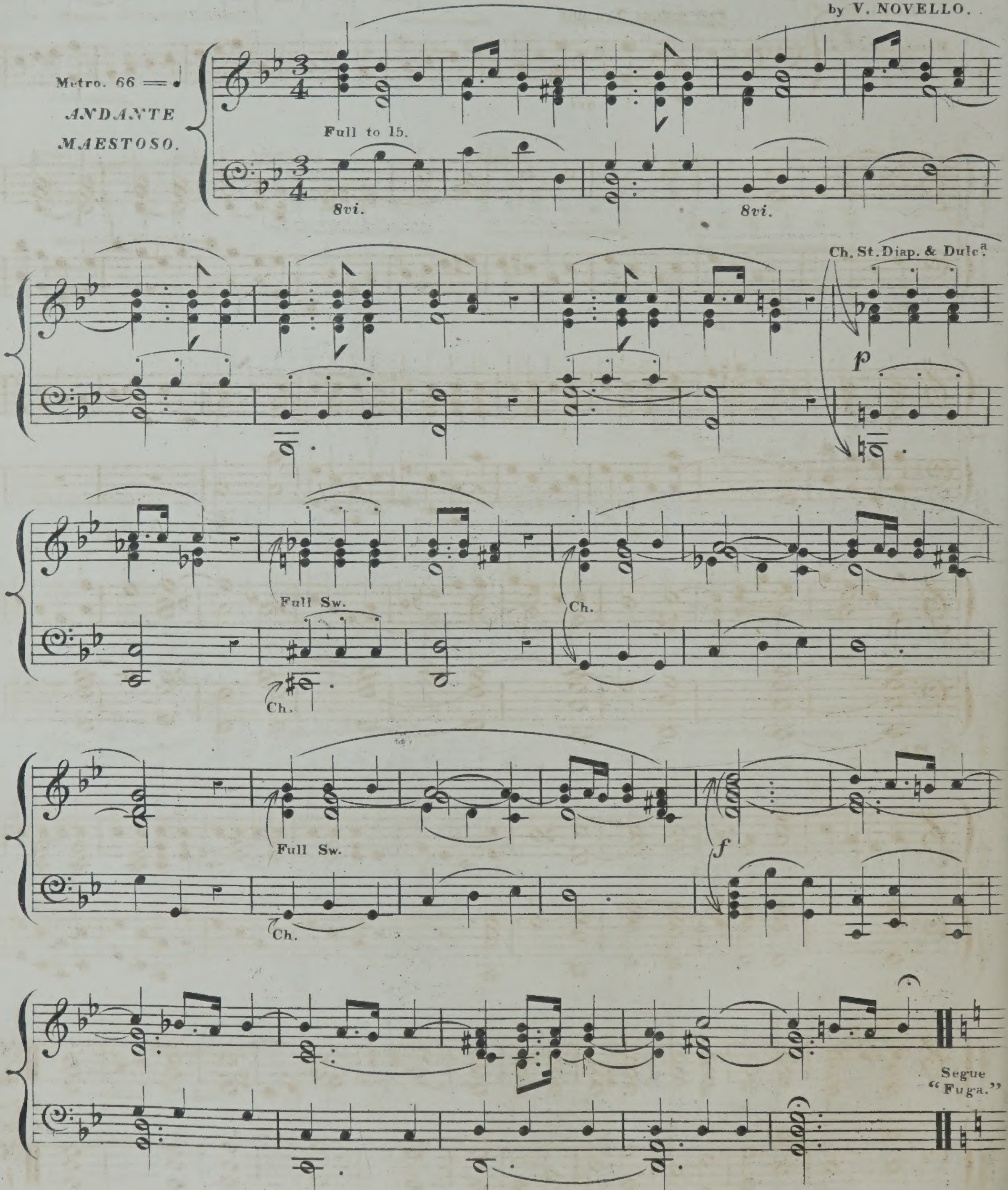

p
Cres:
p
f
p
f
p
Cres:
p
f


p
Cres:
f
CODA
Dim:
Calando.
Fine.

"GLORIA PATRI."

CHORUS FOR A DOUBLE CHOIR.

From LEO's Grand
"Dixit Dominus" in C,
Arr.d from the Full Score,
by V. NOVELLO.

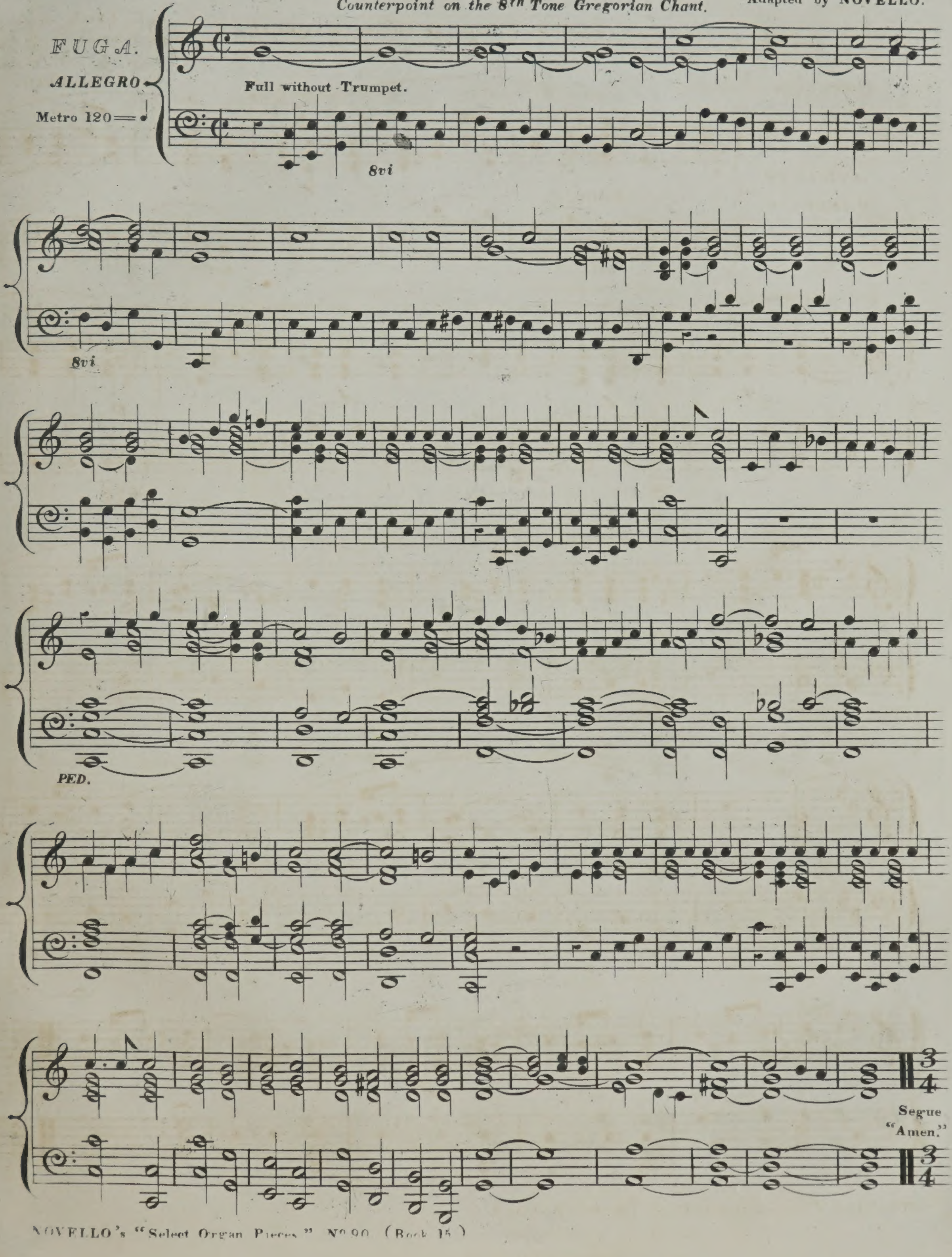

Metro. 66 = ♩
ANDANTE
MAESTOSO.
Full to 15.
8vi.
8vi.
Ch. St. Diap. & Dulc.a
p
Full Sw.
Ch.
Ch.
Full Sw.
Ch.
f
Segue
"Fuga."

"SICUT ERAT."

DOUBLE CHORUS.

Counterpoint on the 8th Tone Gregorian Chant.

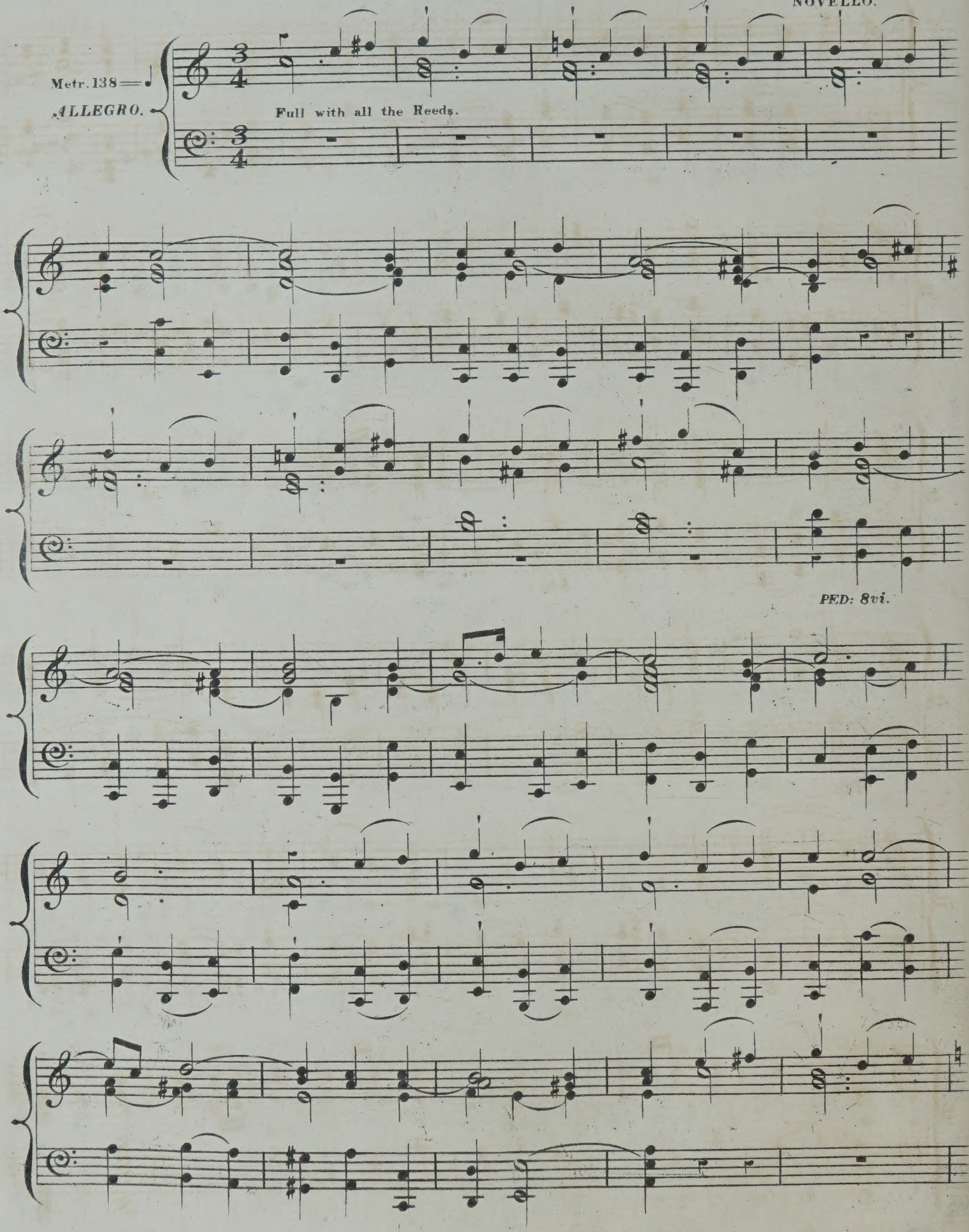
Composed by LEO.
Adapted by NOVELLO.

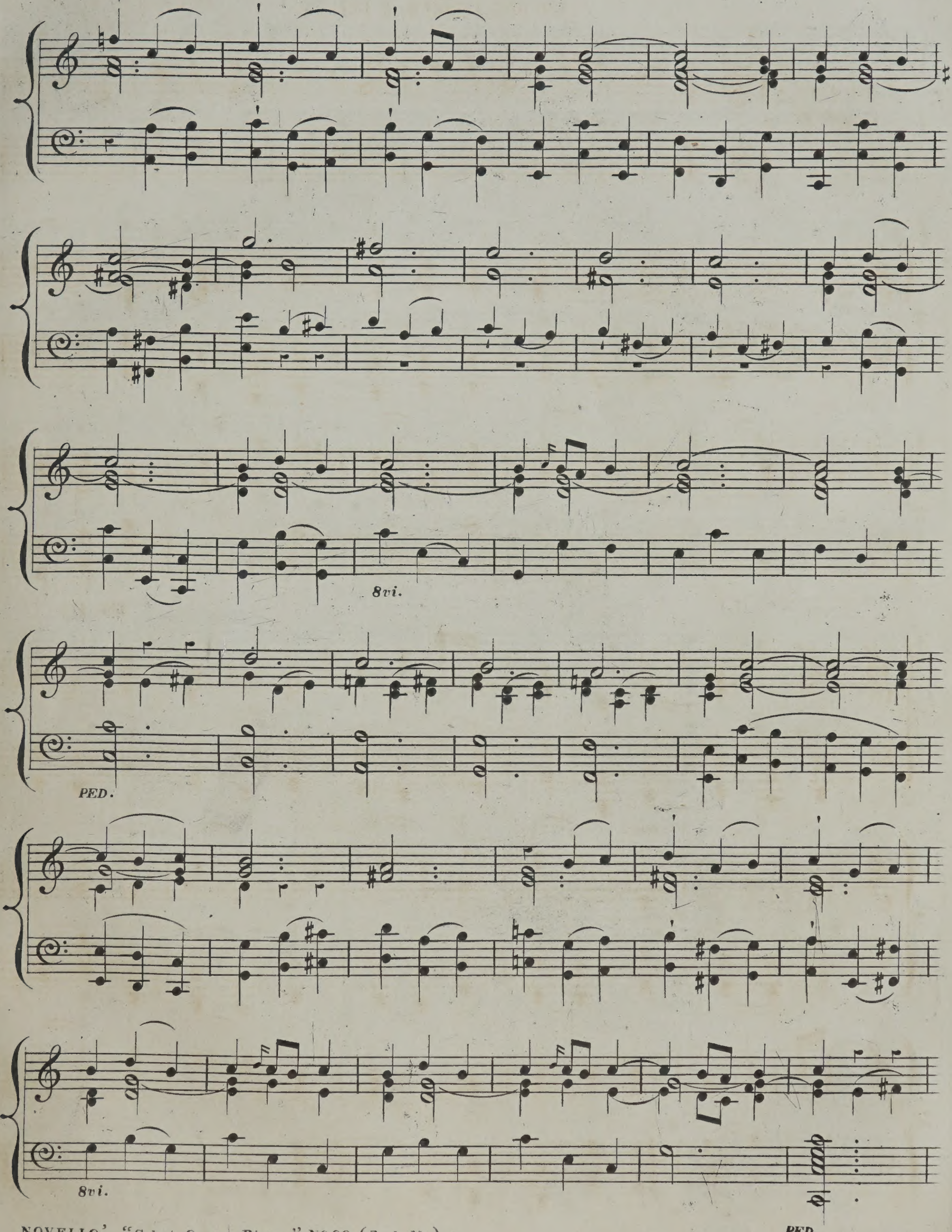

FUGA.
ALLEGRO
Metro 120 = ♩
Full without Trumpet.
8vi
8vi
PED.
Segue
"Amen."

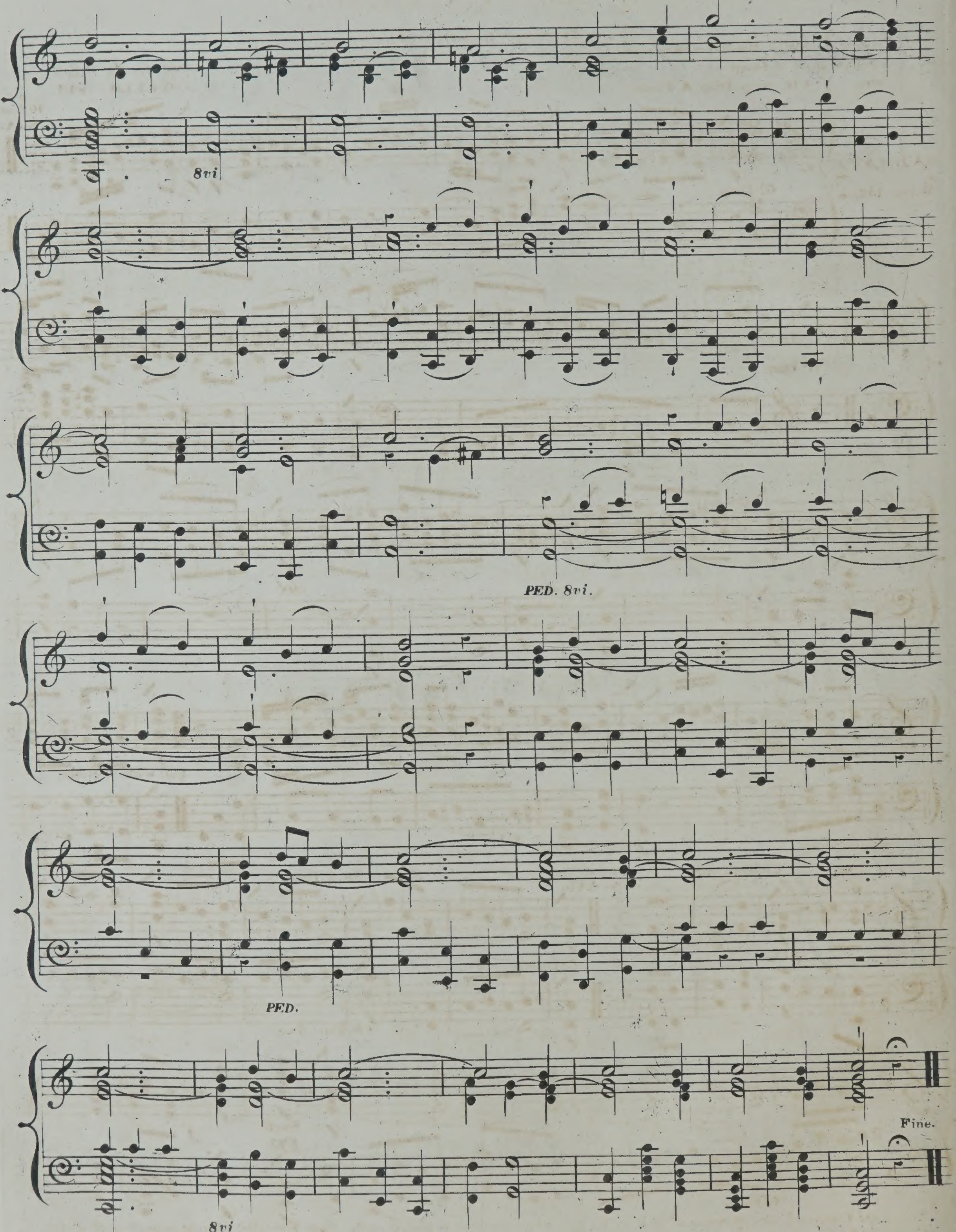
AMEN.

DOUBLE CHORUS, 8 VOICES.

Composed by LEO.
Arr^d from the Full Score by
NOVELLO.


Metr.138 = ♩
ALLEGRO.
Full with all the Reeds.
PED: 8vi.


8vi.
PED.
8vi.
PED.

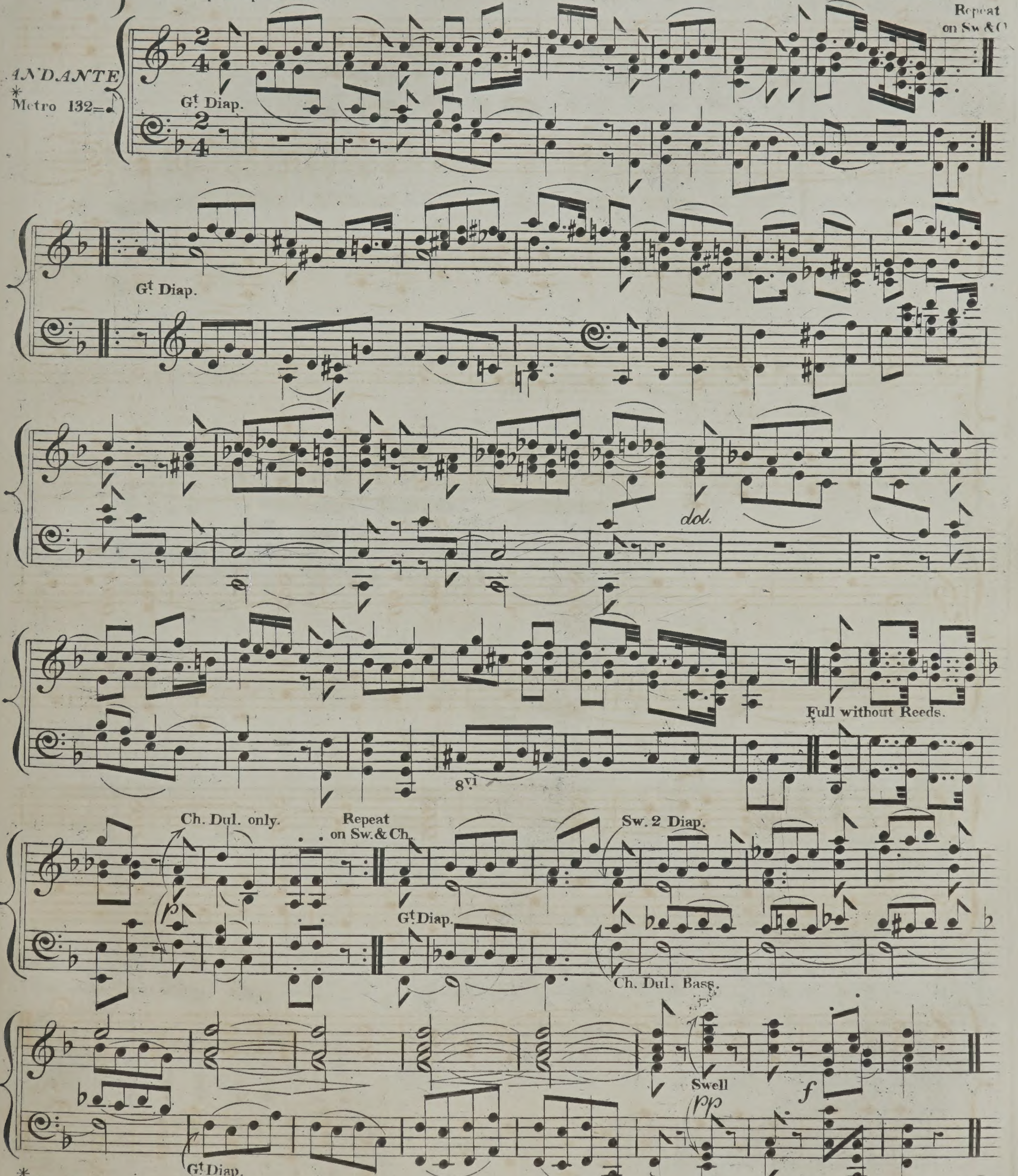

8vi
PED. 8vi.
PED.
Fine.
8vi

SLOW MOVEMENT.

The Subject from HUMMEL's Septuor.

Prepare the Stops thus
SW. 2 Diaps & a soft reed.
Gt 2 Diaps
CH. Stop Diap. & Flute.

Adapted for the Organ
by NOVELLO 1843.


ANDANTE
* Metro 132=
Gt Diap.
Repeat on Sw & C
Gt Diap.
dol.
8vi
Full without Reeds.
Ch. Dul. only.
p
Repeat on Sw. & Ch.
Gt Diap.
Sw. 2 Diap.
Ch. Dul. Bass.
Swell
pp
f
S
Gt Diap.

---

* This is the Composer's own Metronome mark for the time, when the piece is played on the Piano Forte; but when it is performed on the Organ, the Editor of the present work recommends a slower time, as productive of a much more charming and impressive effect.

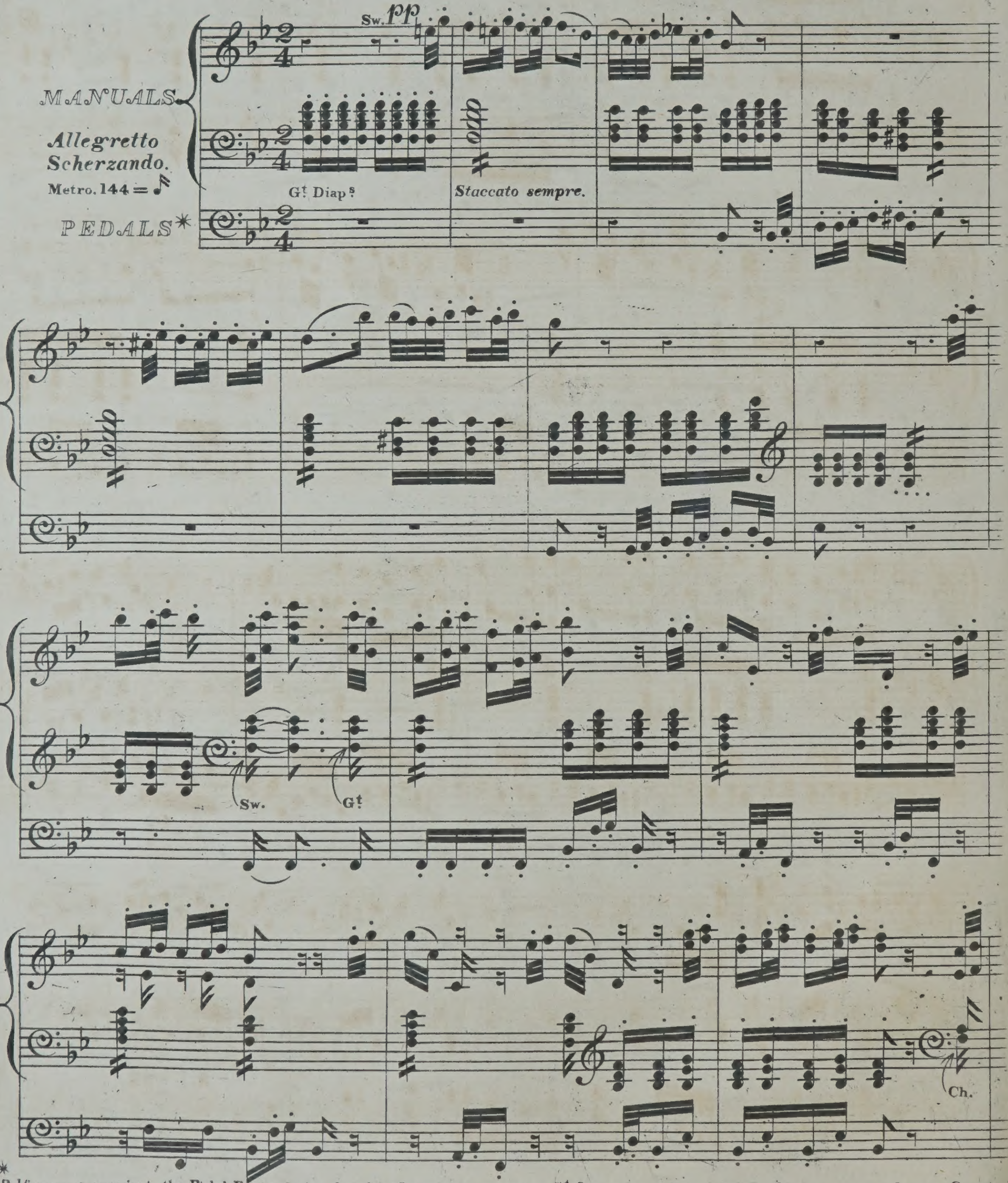
ALLEGRETTO MOVEMENT,

From

BEETHOVEN's SINFONIE, No. 8. (in F.)

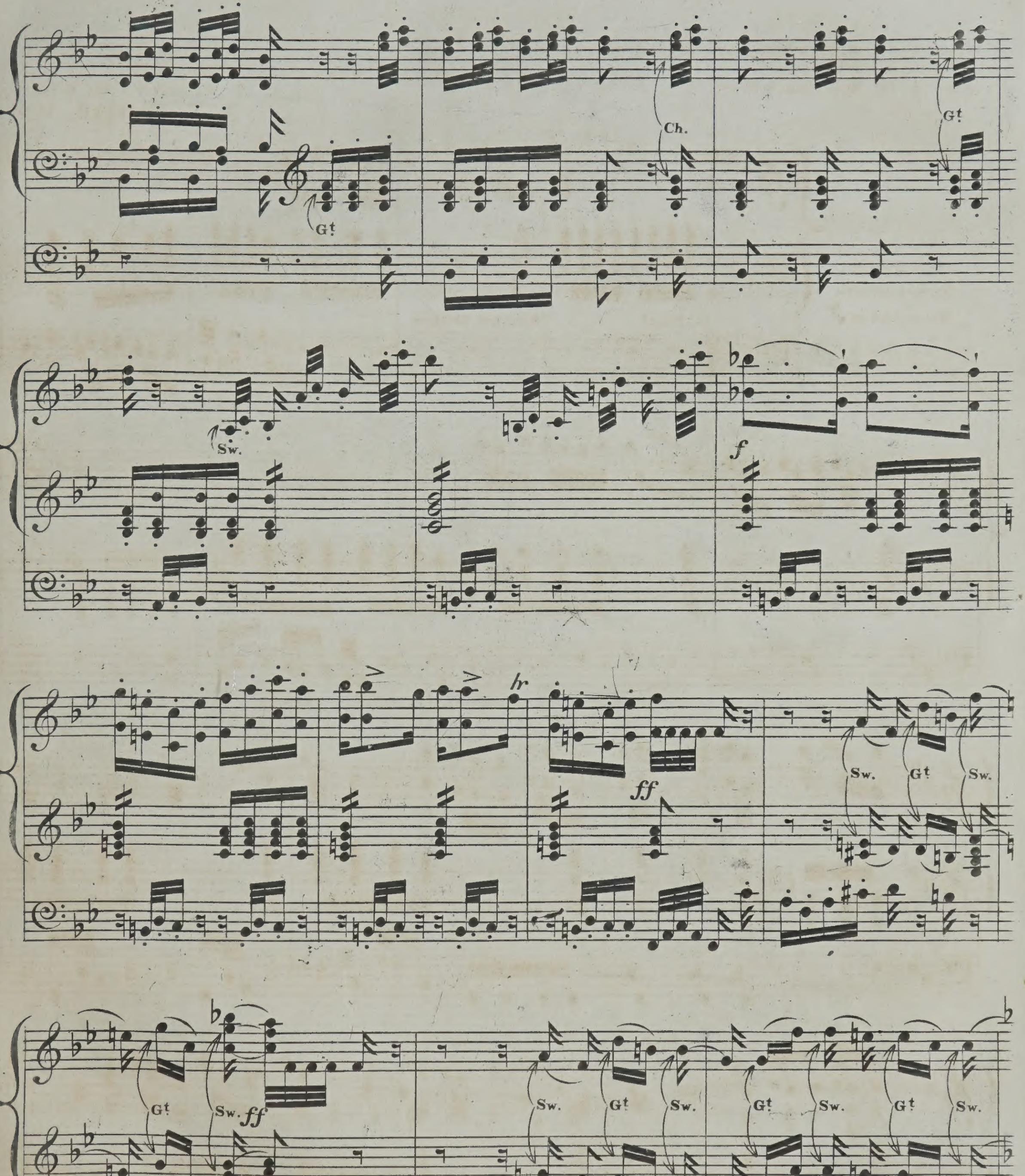
Prepare the Stops thus.
SW. Diaps. & Cremona, or other soft Reed Stop.
Gt. 2 Diaps.
CH. Stop Diap. & Princl.

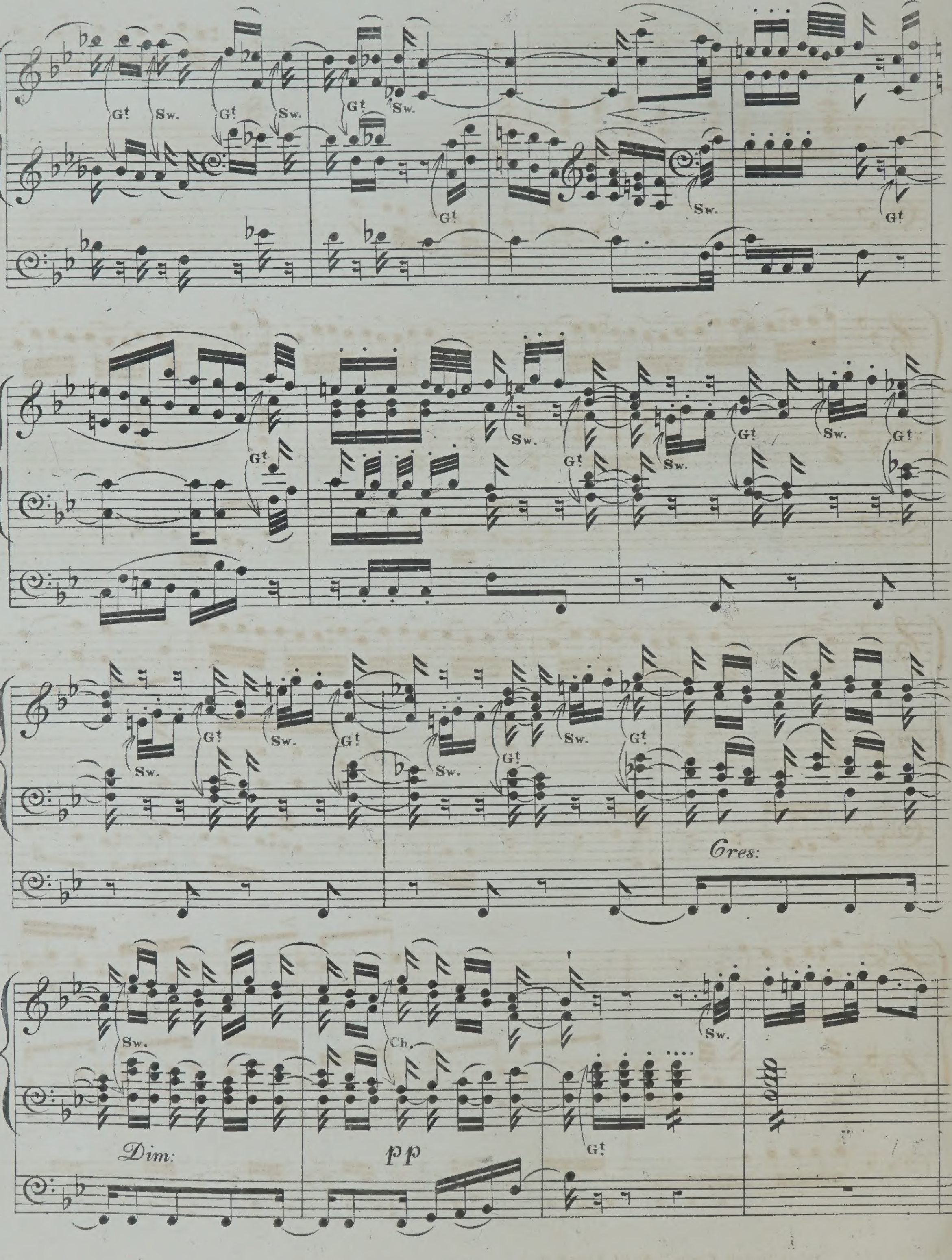
Adapted for the Organ,
by V. NOVELLO, 1840.

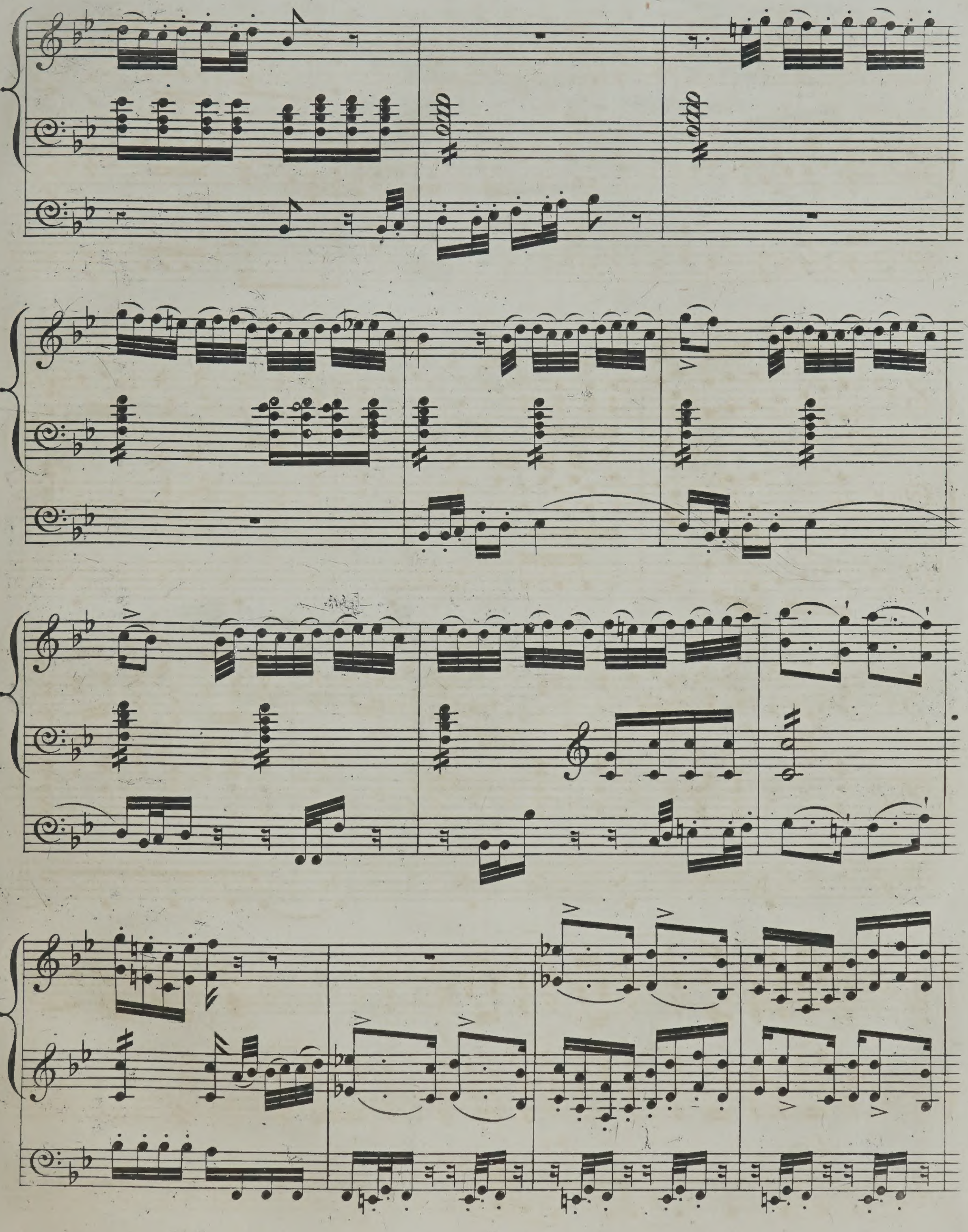

MANUALS
Allegretto Scherzando.
Metro. 144 = ♪
PEDALS*
Sw. pp
Gt. Diaps.
Staccato sempre.
Sw.
Gt.
Ch.

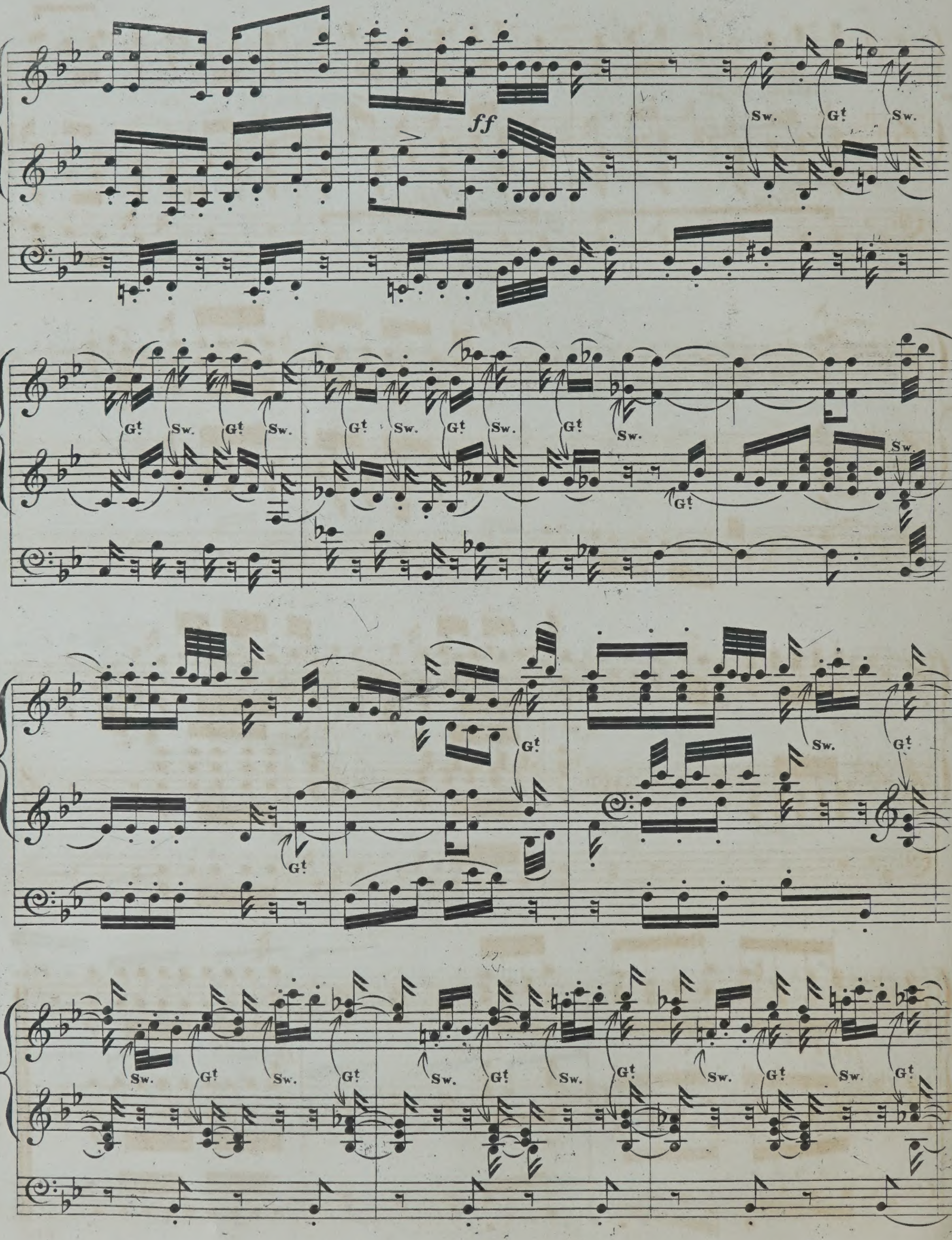
---

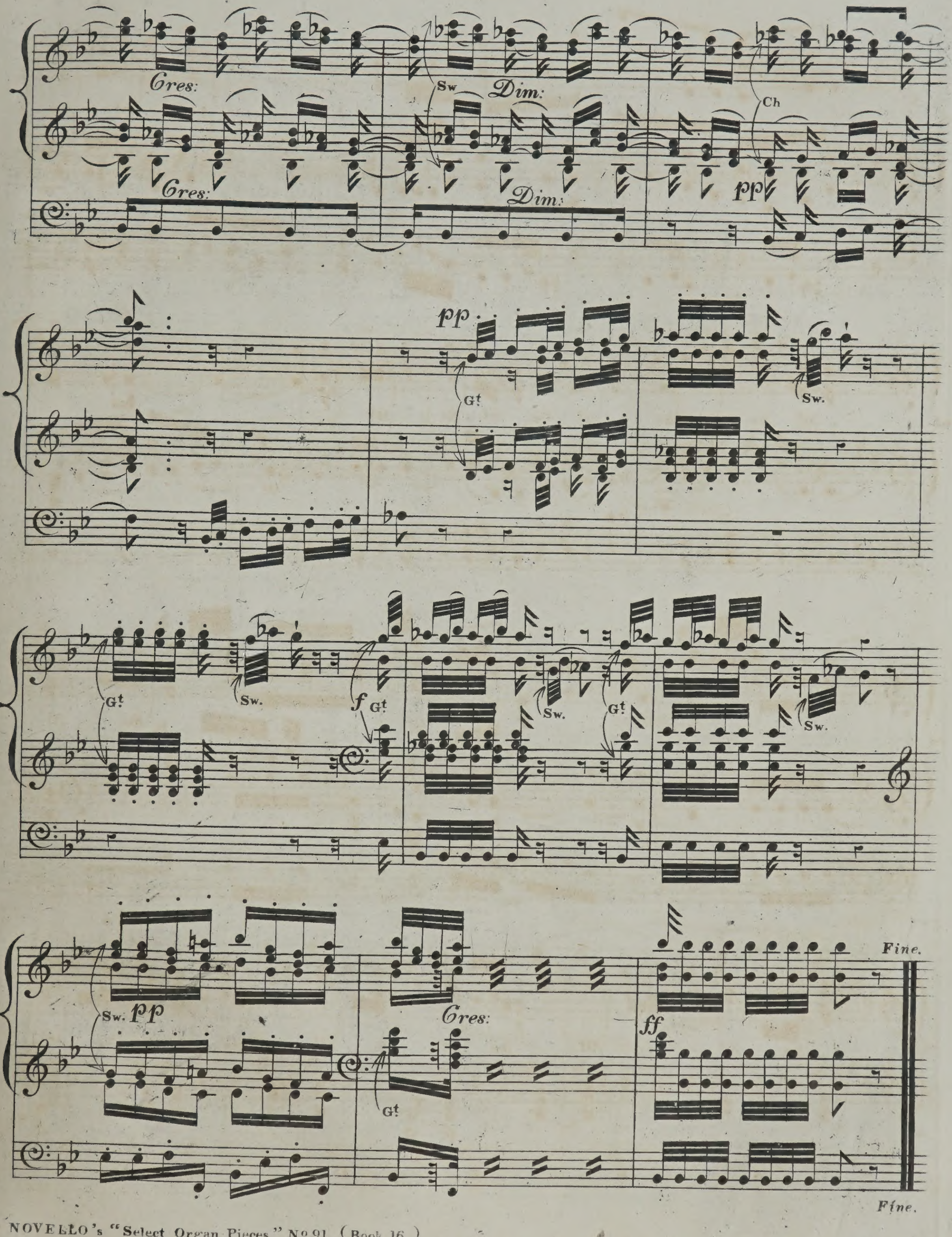
* NB. If more convenient, the Pedal Part may be played in Octaves below on the Gt. Organ keys, by another Performer, so as to form an Organ Duett.


Ch.
Gt
Gt
Sw.
f
hr
ff
Sw.
Gt
Sw.
Gt
Sw.
ff
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.


Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Gt
Sw.
Gt
Gt
Sw.
Sw.
Gt
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Sw.
Gt
Sw.
Gt
Sw.
Gt
Cres:
Sw.
Ch.
Sw.
Gt
Dim:
pp




ff
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Sw.
Gt
Gt
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt

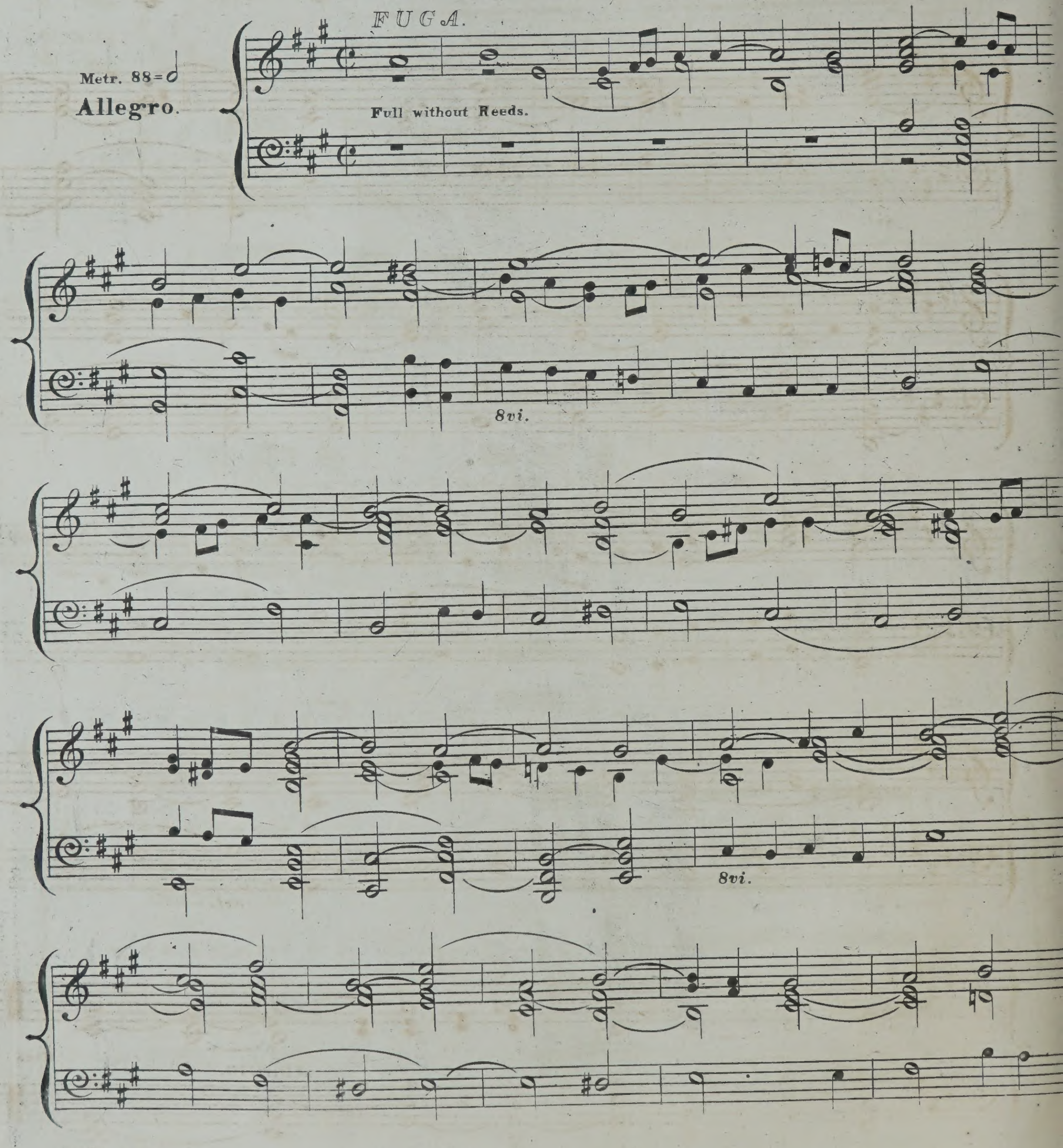

Cres:
Cres:
Sw
Dim:
Dim:
Ch
pp
pp
Gt
Sw.
Gt
Sw.
f
Gt
Sw.
Gt
Sw.
Sw.
pp
Cres:
Gt
ff
Fine.
Fine.

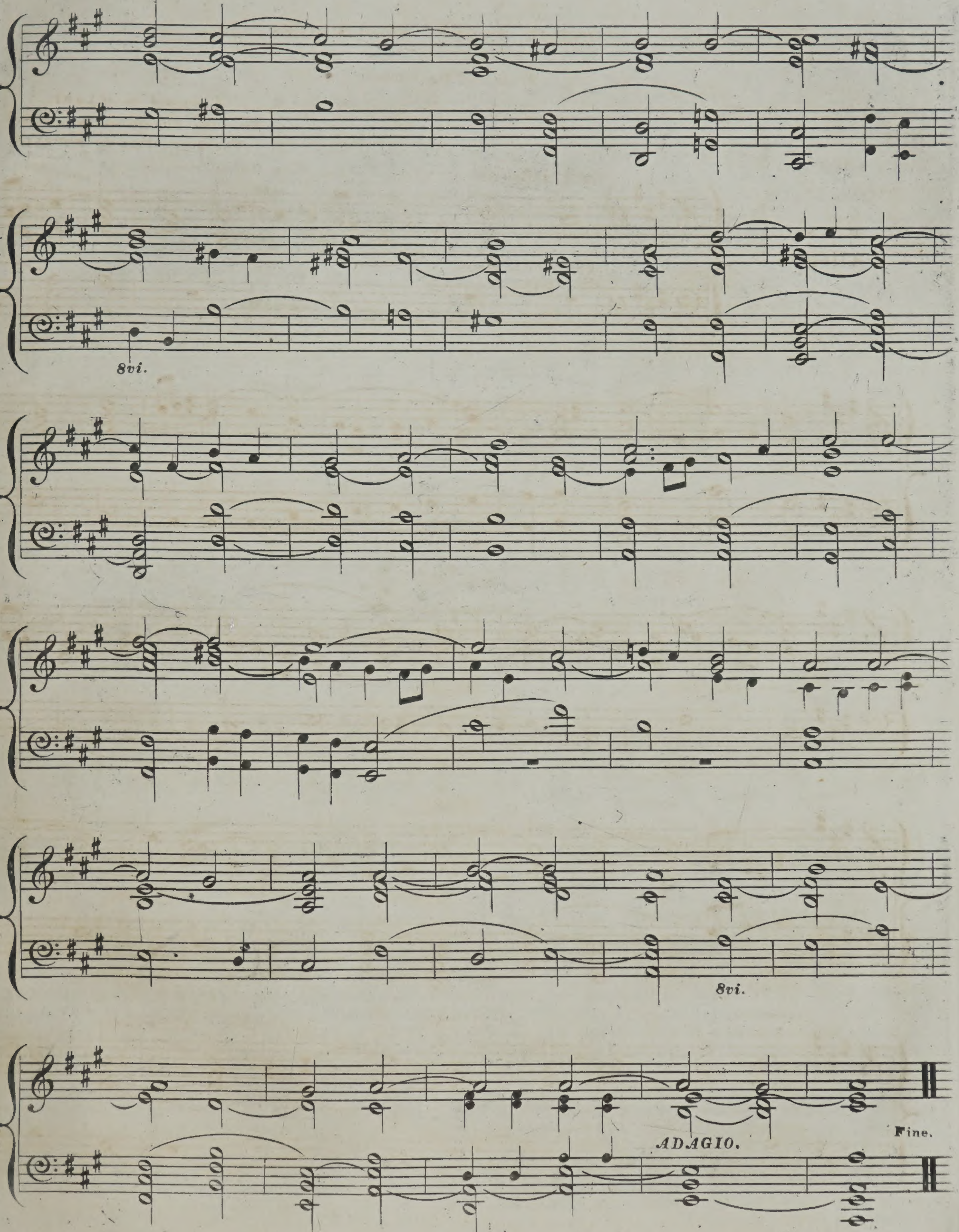
"ET IN SÆCULA."

CHORAL FUGUE, FOUR VOICES.

From the "Confitebor."

Composed by **CLARI.**
From the "Fitzwilliam Music." Vol: 1.
The Organ Part by **NOVELLO.**


FUGA.
Metr. 88 = 𝅗𝅥
Allegro.
Full without Reeds.
8vi.
8vi.

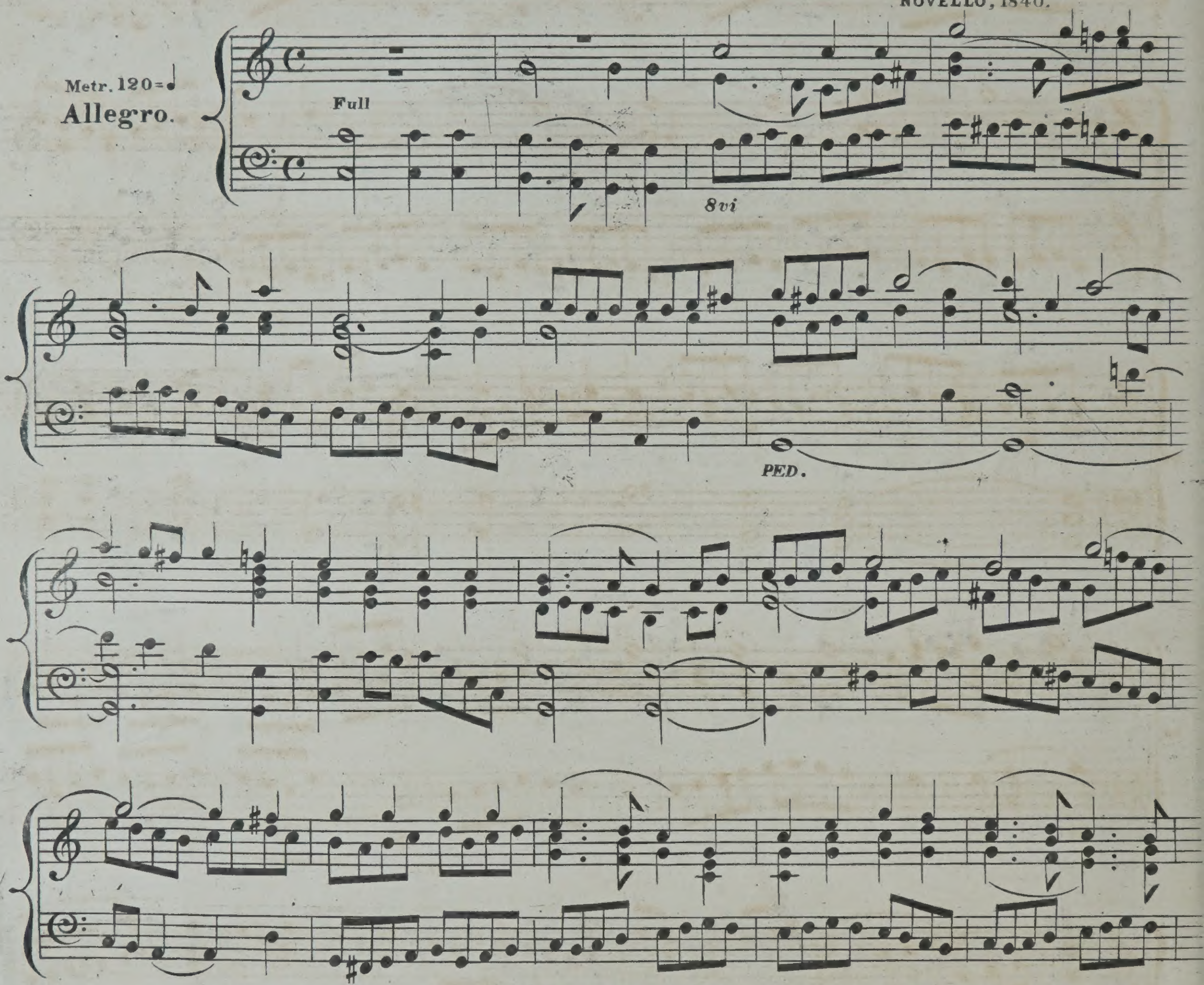

8vi.
8vi.
ADAGIO.
Fine.

"CUM SANCTO SPIRITU."

CHORAL FUGUE for 4 CHOIRS.

From the Grand Mass for 16 Voices.

Composed by **FASCH**,* of Berlin,
Arr^d from the Full Score, by
NOVELLO, 1840.



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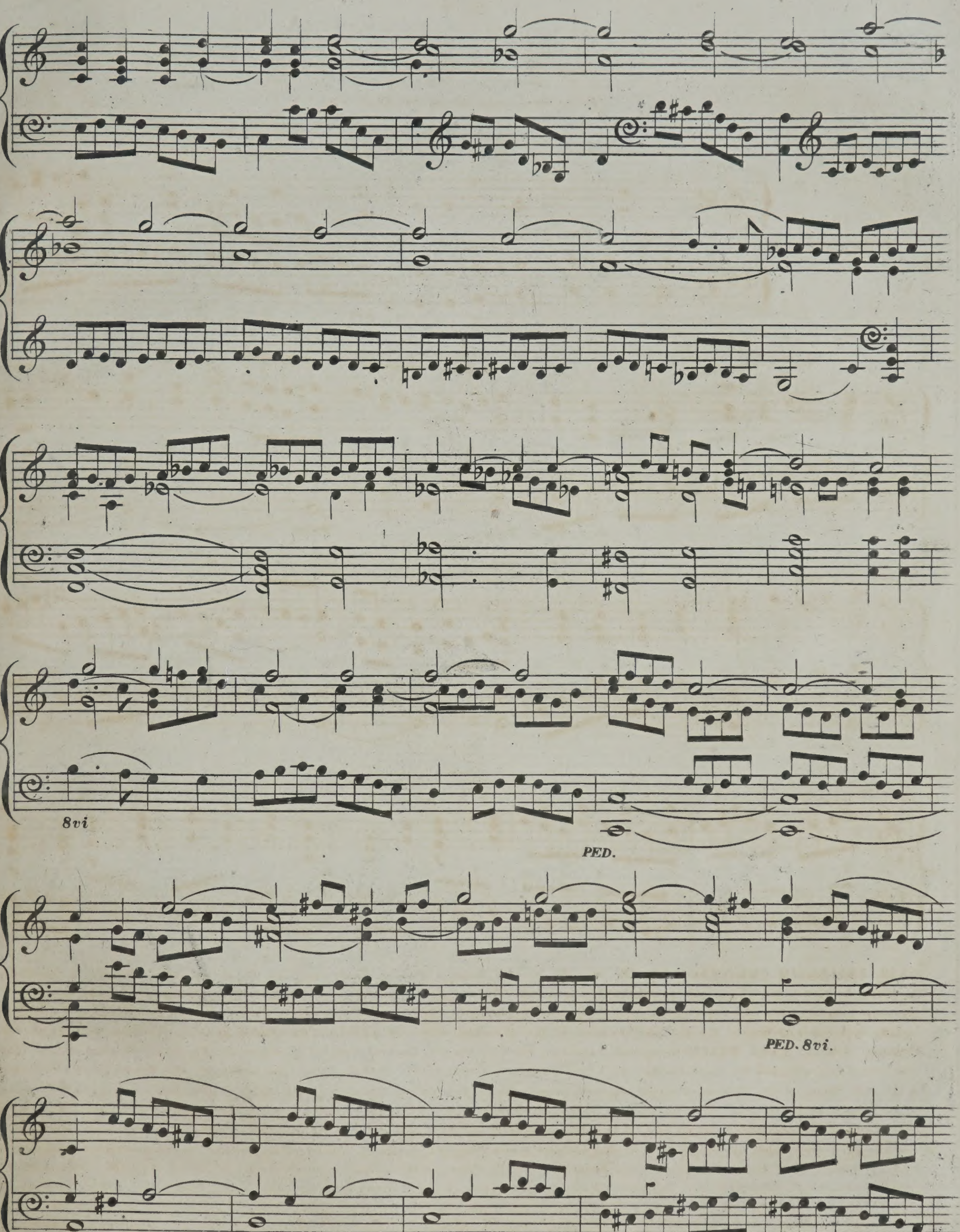
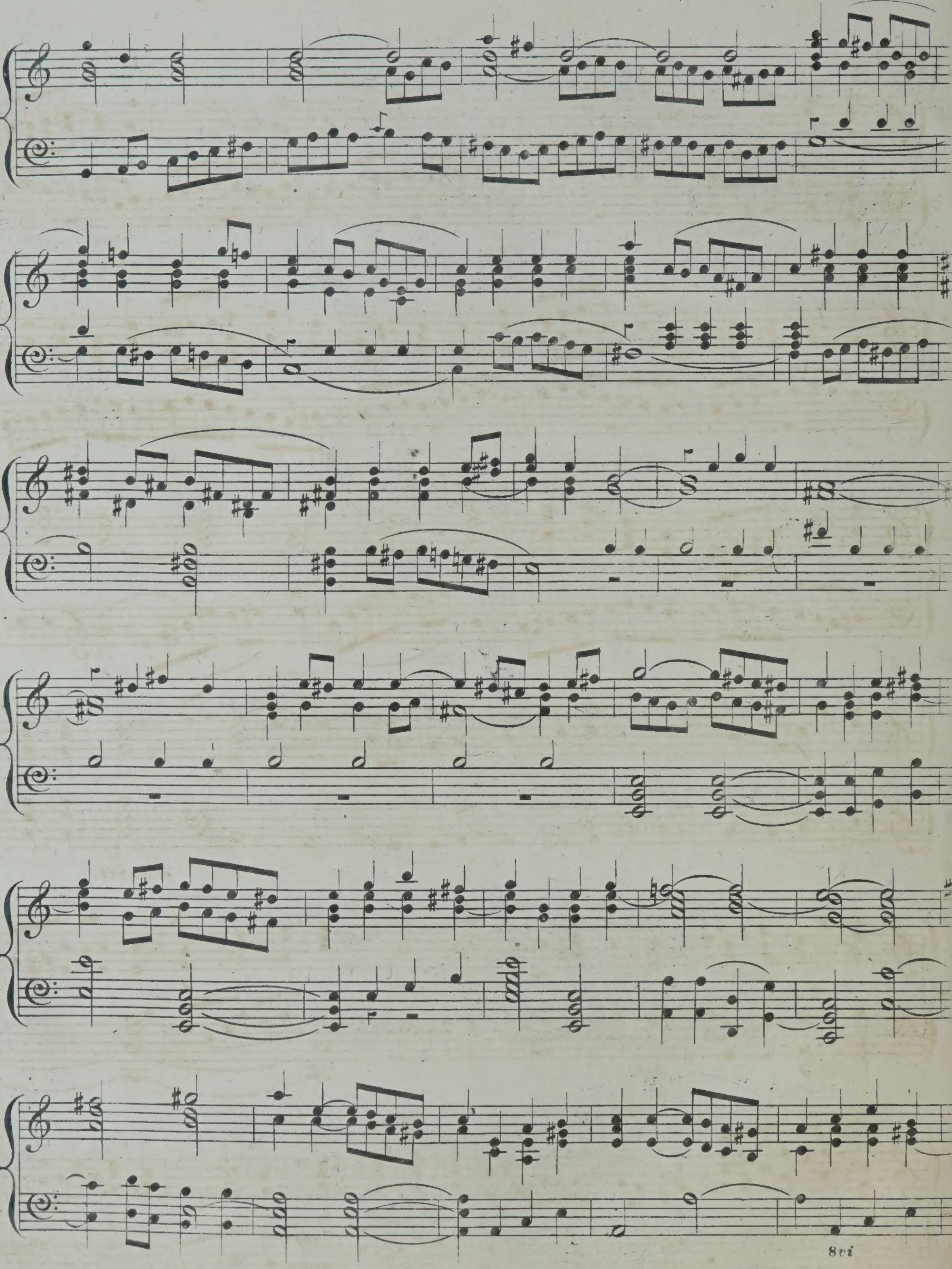
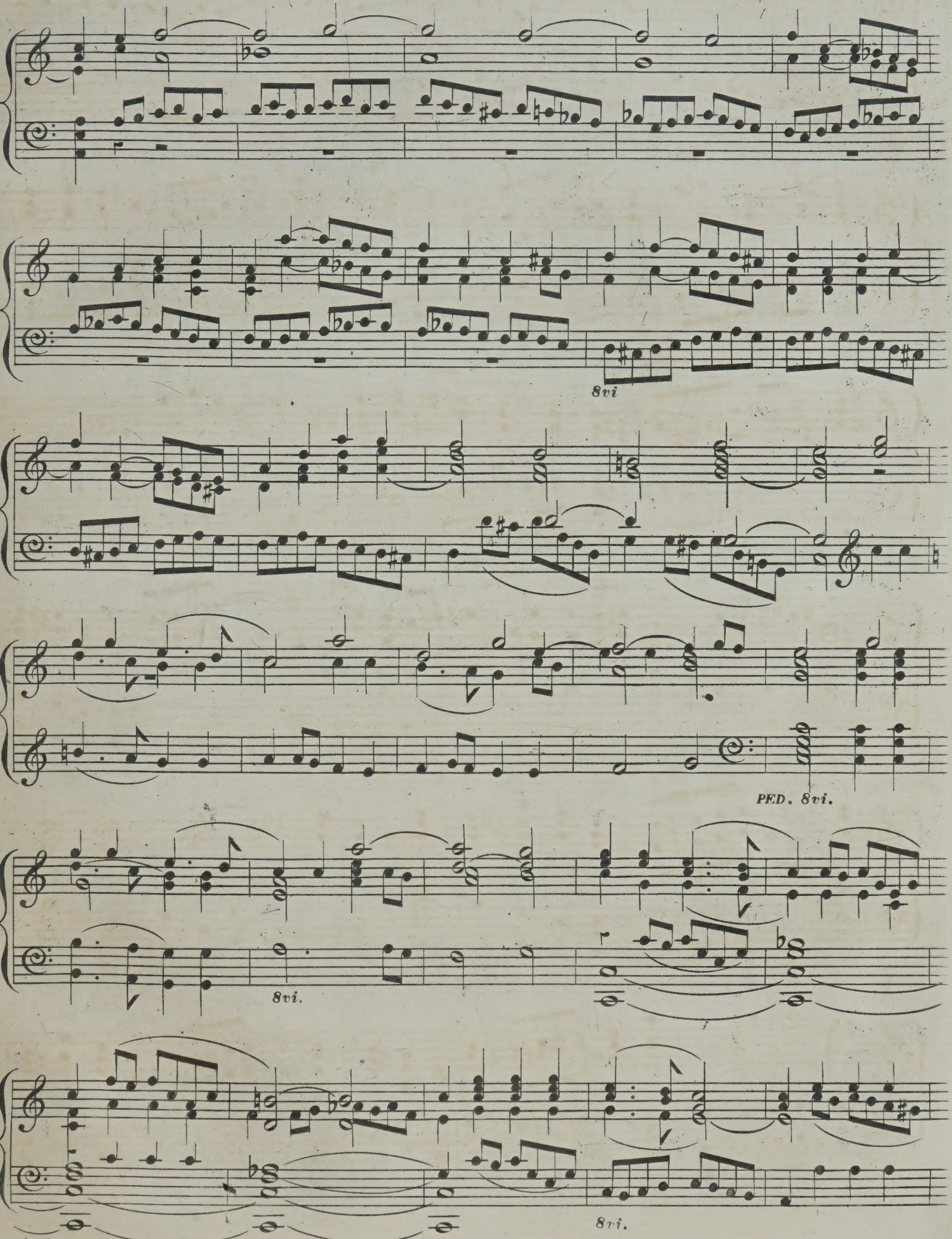
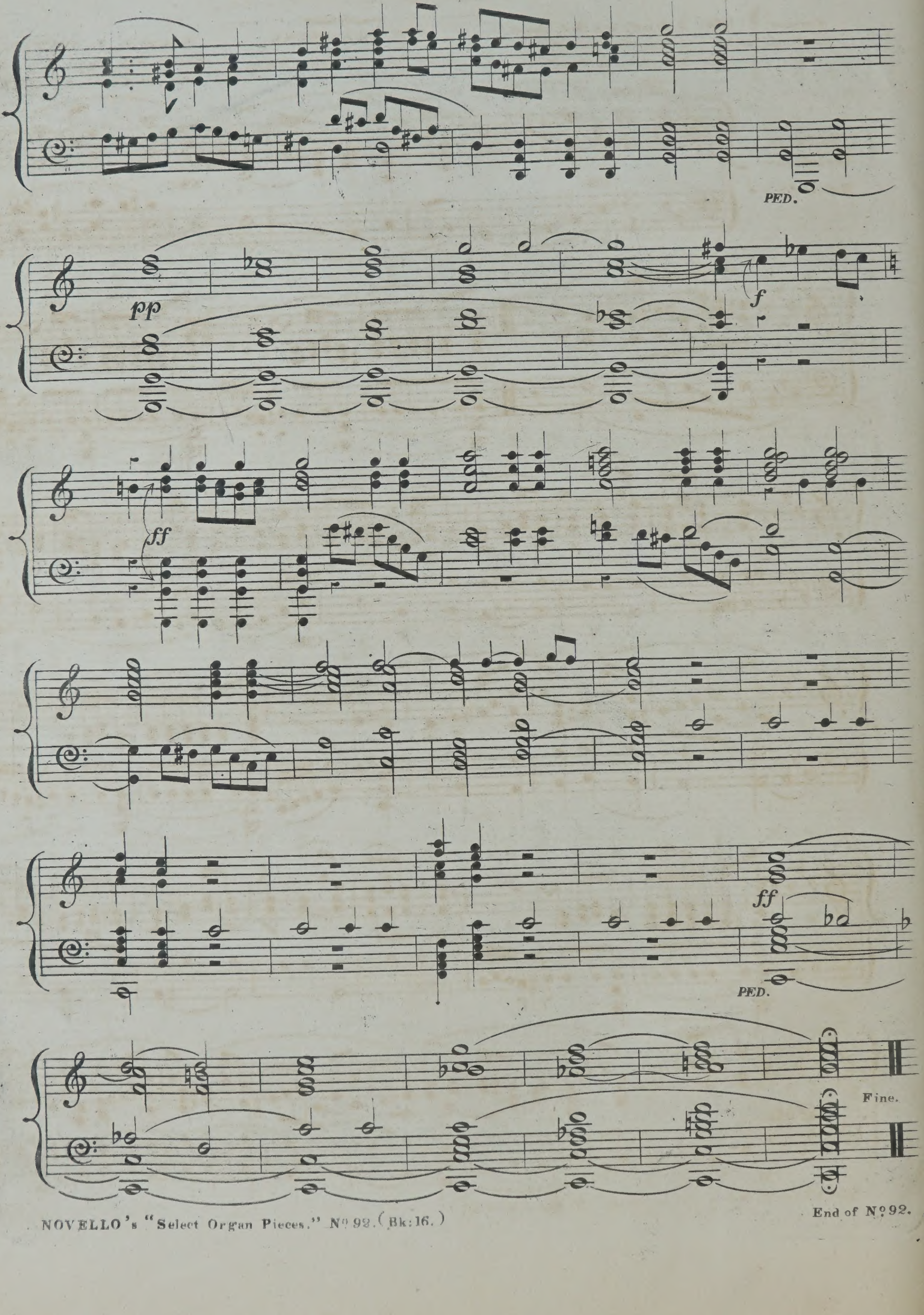
*CARL FRIEDRICH CHRISTIAN FASCH, was the Son of Johann Friedrich, an excellent Musician, who was born in Germany, in 1688, & died in the same year as HANDEL, viz: 1759. The subject of our present slight biographical sketch, who was a still greater contrapuntist than his father, was Chamber Musician to the King of Prussia, & President of the celebrated Vocal Society instituted at Berlin for the performance of the classical works of SEBASTIAN BACH, & other sterling writers of the German School. CARL FASCH composed expressly for this Society several tasteful & scientific Pieces of Sacred Music that are admirably adapted for performance by a large body of Voices, either entirely alone, or with only the Accomp^t of a Violoncello & Double Bass, or the Organ, & which masterly compositions are deservedly held in the highest estimation throughout Germany, & at Berlin in particular. The above fine specimen of elaborate & effective Counterpoint is taken from the favorite Mass for 4 Choirs or 16 Voices, which forms one of the Pieces that he wrote expressly for the Society under his direction, & where its performance invariably produces a most magnificent & strikingly impressive effect. The Editor of the present work is willing to take some credit to himself for having been the first to draw attention to the productions of CARL FASCH, which were totally unknown in England, & to recommend the performance of some of them at our Provincial Festivals, at Exeter Hall, & other Musical Meetings & Societies, where there is collected together *a large Choral Band*, to display the peculiar powers of which, the Compositions of FASCH are so judiciously & admirably calculated. The above Fugue has been selected in order to form one of the Specimens of his peculiar mode of writing, that are to be brought forward at the approaching Musical Festival at Birmingham. (June 1840.) CARL FASCH, after gaining the esteem & veneration of all who knew him, died in 1800, universally regretted & lamented. There will be more of his works introduced into the future N^os of the present collection.


8vi
PED.
PED. 8vi.


8vi


8vi
PED. 8vi.
8vi.
8vi.


PED.
pp
f
ff
ff
PED.
Fine.

End of Nº 92.

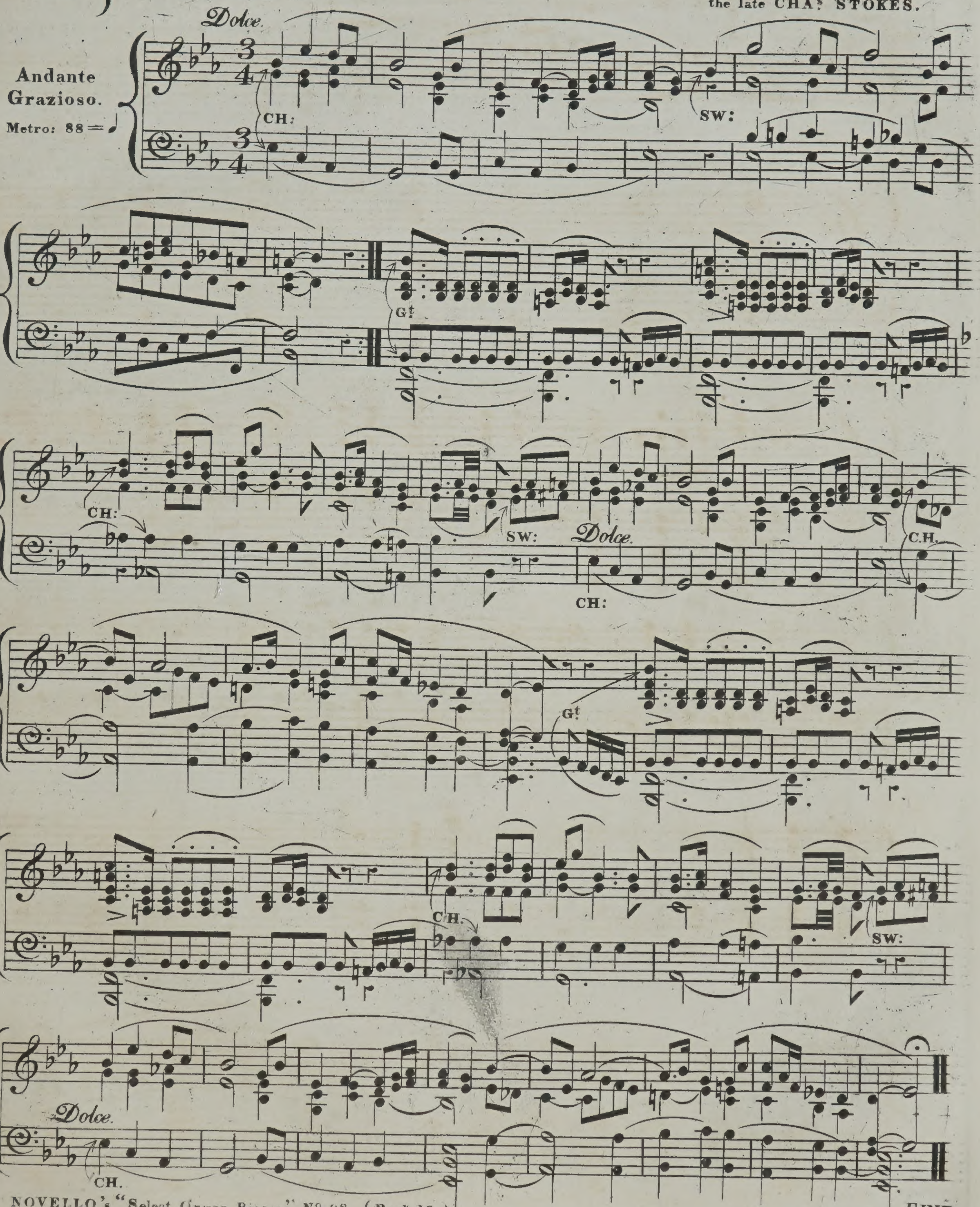
AN ANDANTE AIR,

FOR THE ORGAN.

In the Ancient Minuet Style.

Prepare the Stops thus,
SW: 2 Diap.s & a Soft Reed.
Gt. 2 Diap.s & Princ.l
CH: Stop Diap: & Dulc.a

Adapted by V. NOVELLO. 1840.
From a M.S. Sketch by his Friend,
the late CHA.S STOKES.


Andante Grazioso.
Metro: 88 = ♩
Dolce.
CH:
SW:
Gt
CH:
SW:
Dolce.
CH:
C.H.
Gt
CH.
SW:
Dolce.
CH.
FINE.

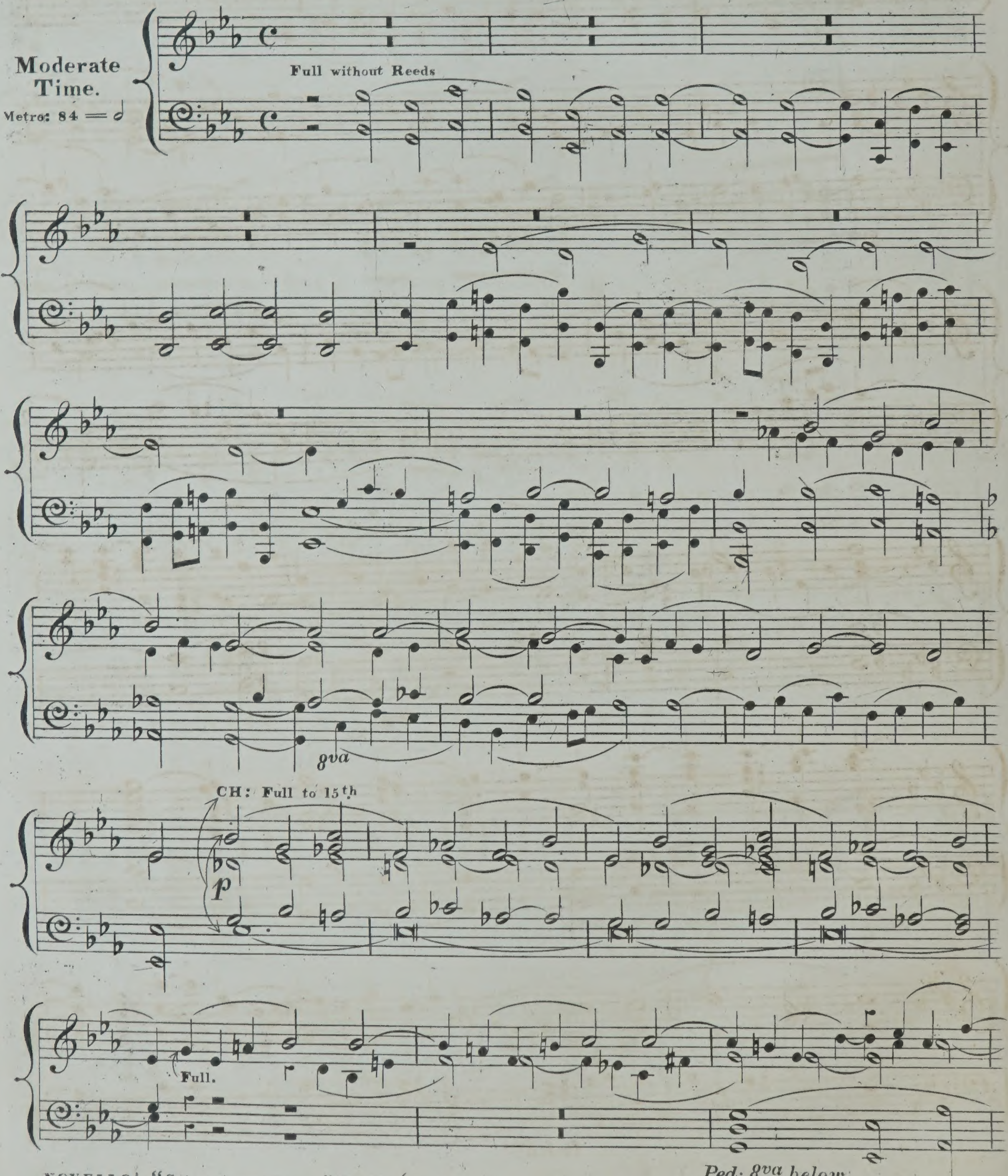
CATHEDRAL FUGUE.

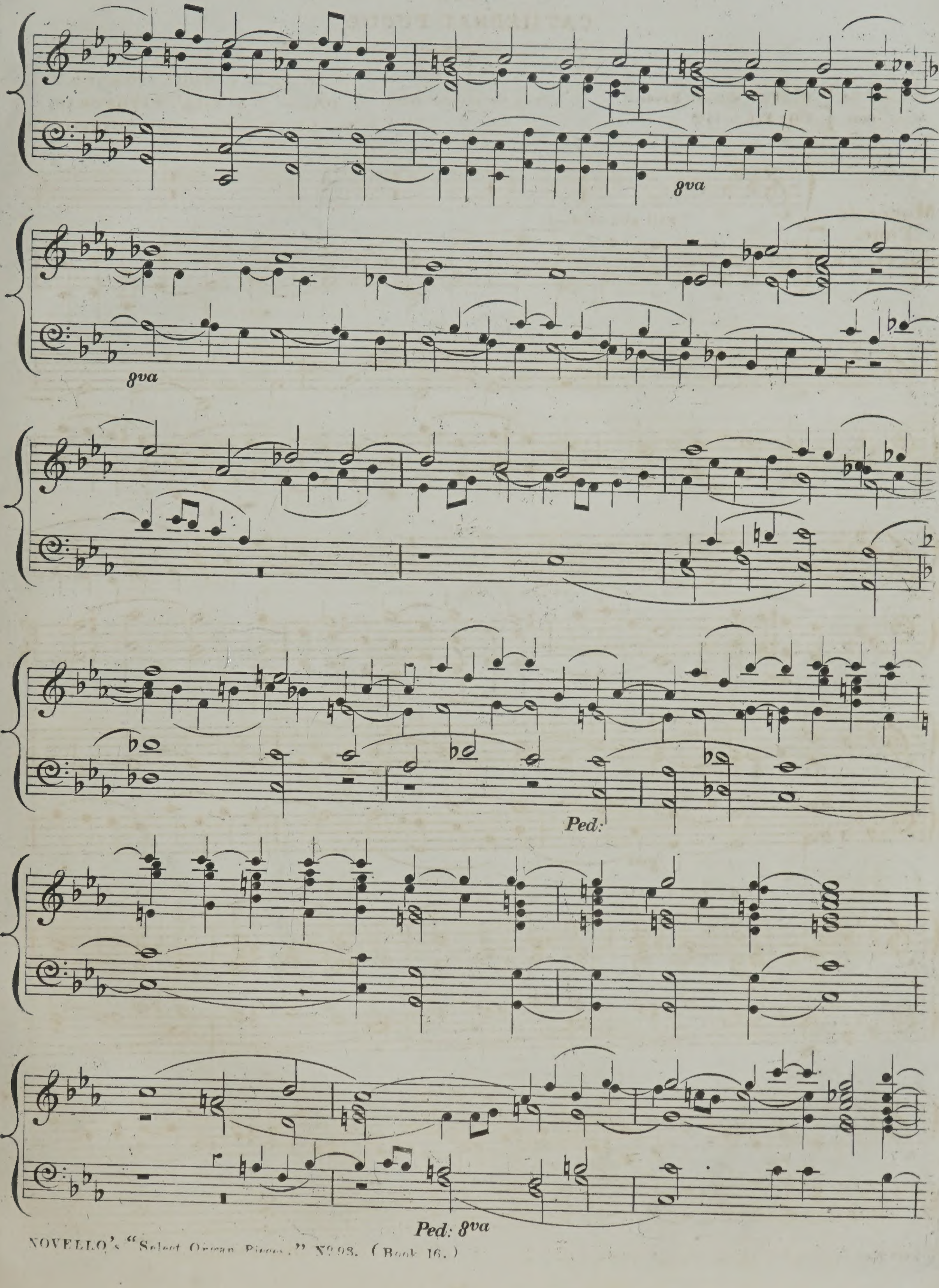
in E flat.

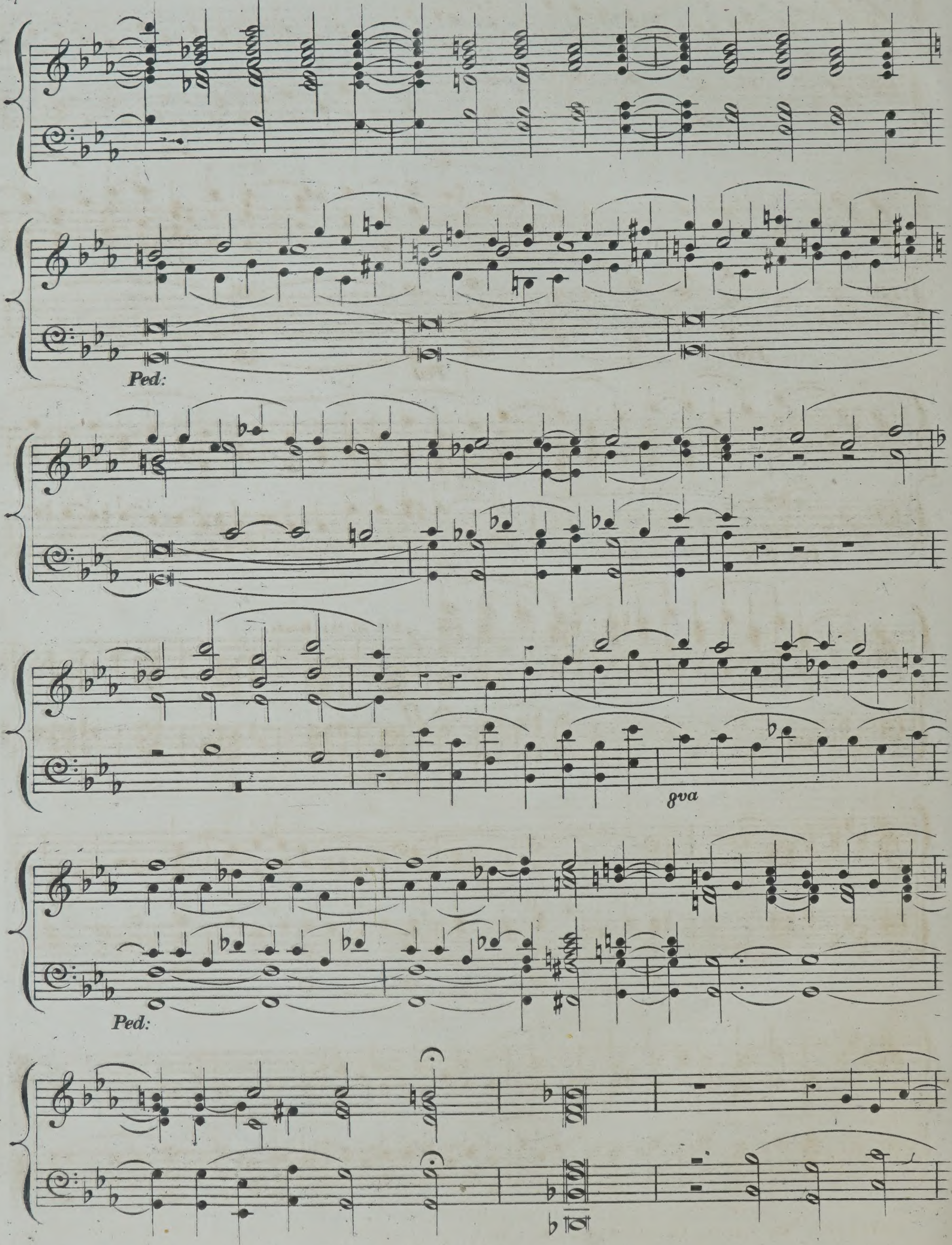
with the greater third.

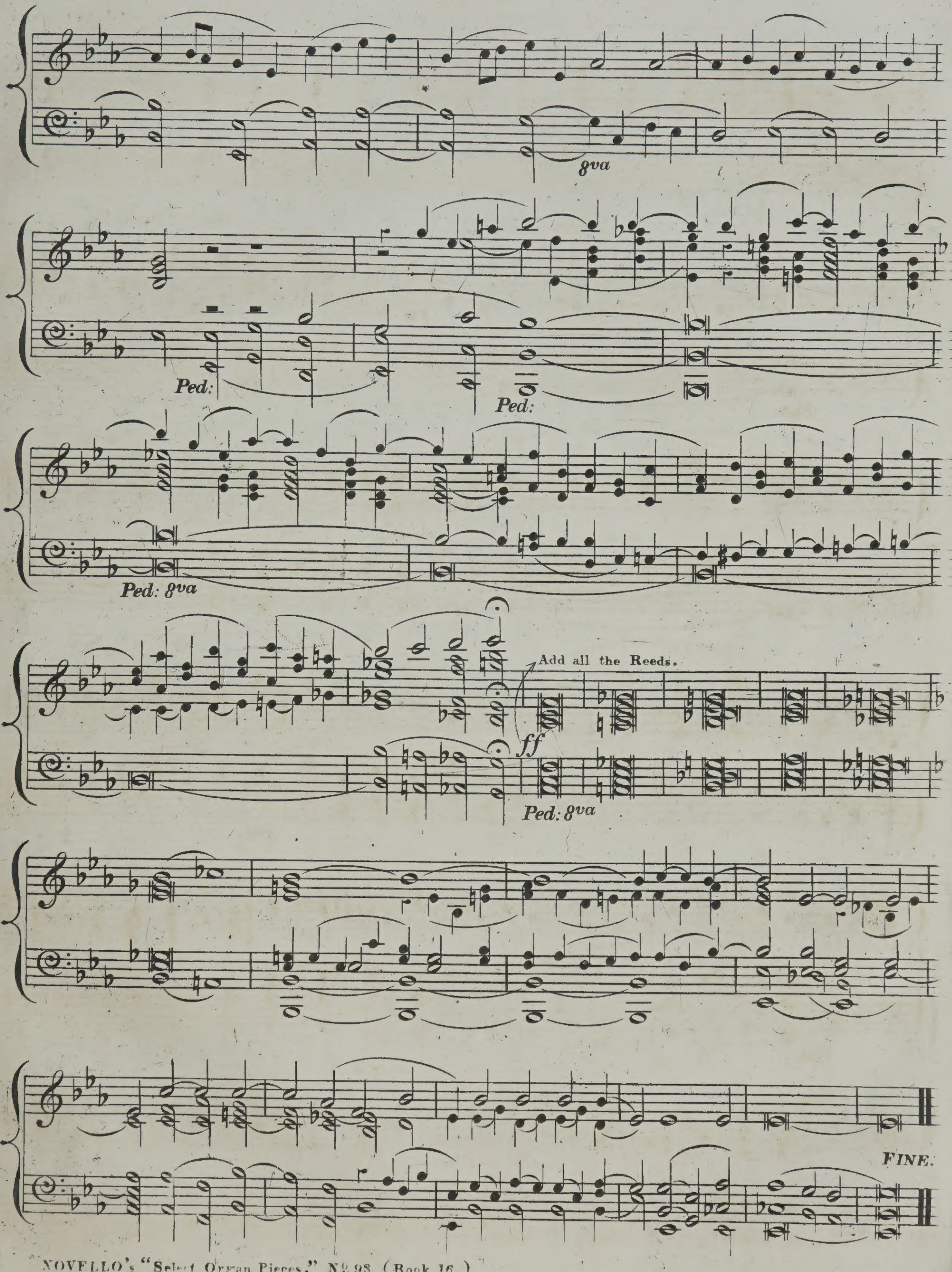
Prepare the Stops thus } G.t Full without Reeds.
CH: Full to 15th

Composed by THO.s ATTWOOD,
Organist of S.t PAUL's CATHEDRAL.
New & Improved Edition by V. NOVELLO. 1840


Moderate Time.
Metro: 84 = 𝅗𝅥
Full without Reeds
8va
CH: Full to 15th
p
Full.
Ped: 8va below:


8va
8va
Ped:
Ped: 8va

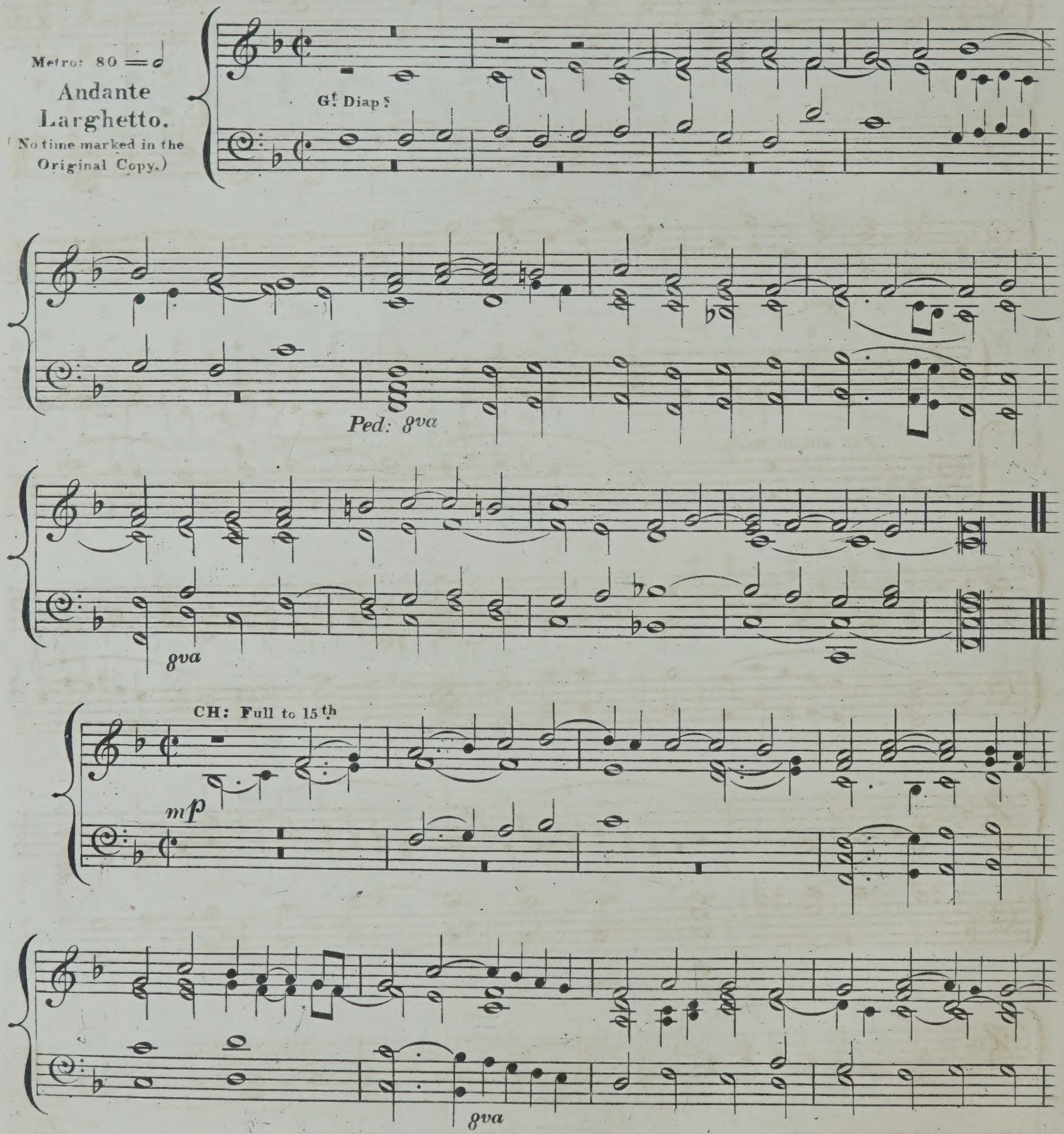

Ped:
8va
Ped:


8va
Ped:
Ped:
Ped: 8va
Add all the Reeds.
ff
Ped: 8va
FINE.

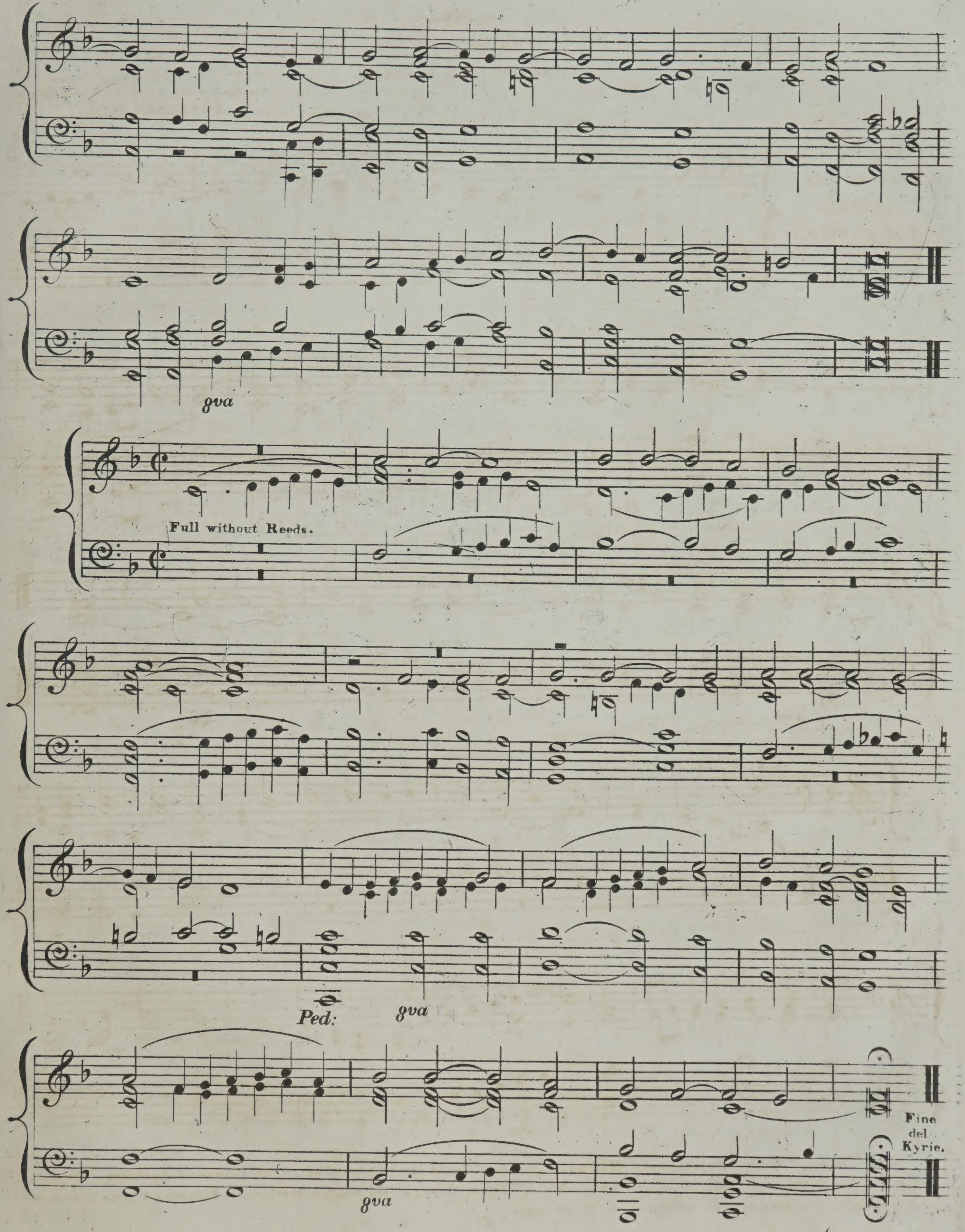
KYRIE ELEISON.

FOR FOUR VOICES.
From the Mass for LENT.

Composed by PALESTRINA,
about the year 1550.
Adapted for the Organ from the Vocal Score,
by V. NOVELLO, 1840.


Metro: 80 = 𝅗𝅥
Andante Larghetto.
(No time marked in the Original Copy.)
Gt Diap s
Ped: 8va
8va
CH: Full to 15th
mp
8va

This "Kyrie," & the two subsequent Movements, formed one of the Illustrations of the Course of Lectures "On the Early Church Music of Italy," delivered by the Editor of this Work, at the London Institution, Finsbury Circus, in the year 1840, & afterwards at Liverpool & Manchester.


8va
Full without Reeds.
Ped:
8va
8va
Fine del Kyrie.

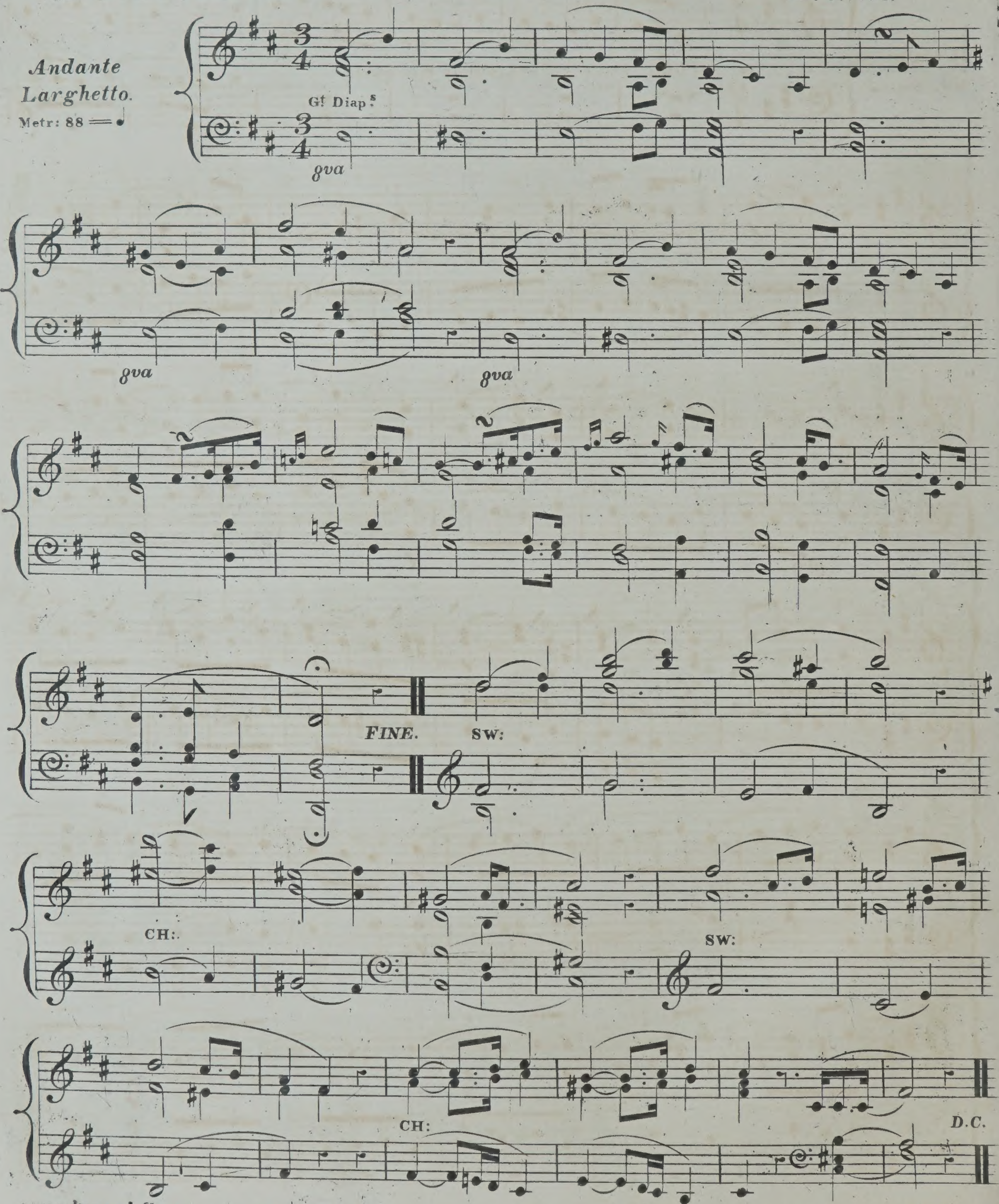
SLOW AIR FOR THE ORGAN.

Prepare the Stops thus:
SW: 2 Diap.s & a Soft Reed.
Gt 2 Diap.s
CH: Stop Diap.n & Dulc.a

From an unpublished M.S. in the possession of the Editor.

Composed by SAM.l WESLEY.
Oct.r 5. 1794.

Andante Larghetto.
Metr: 88 = ♩



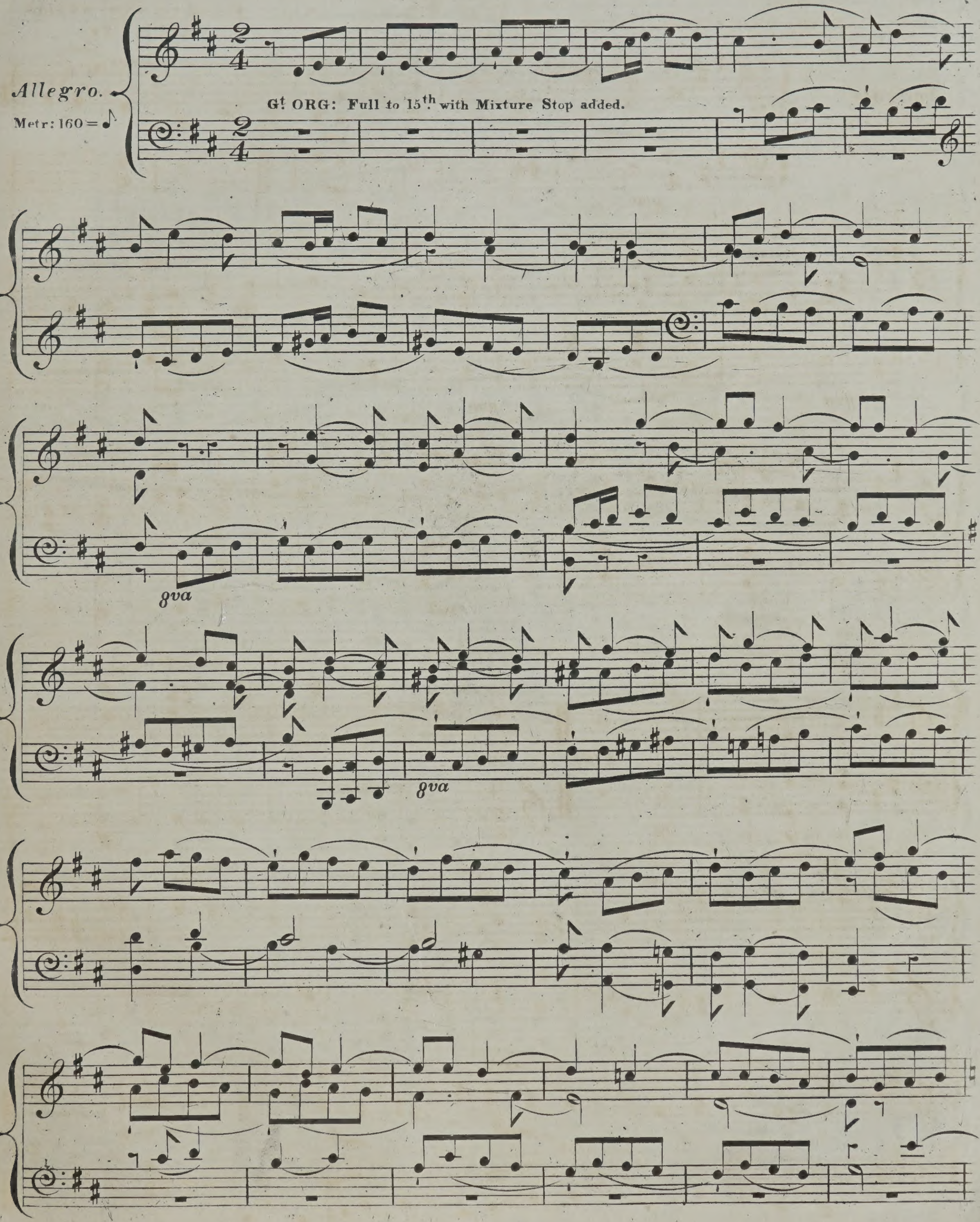
Gt Diap.s
8va
8va
8va
FINE.
SW:
CH:
SW:
CH:
D.C.

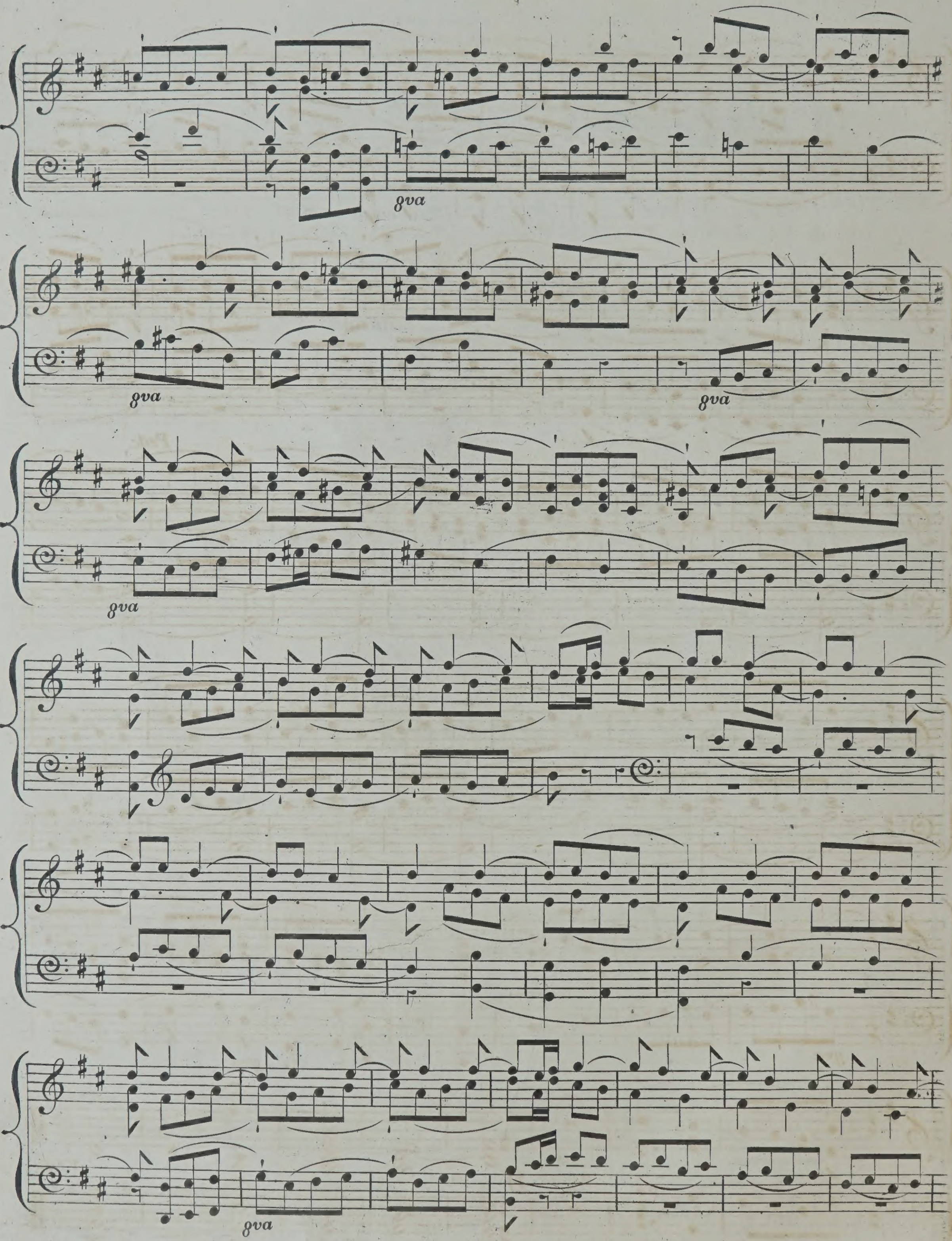
FUGUE.

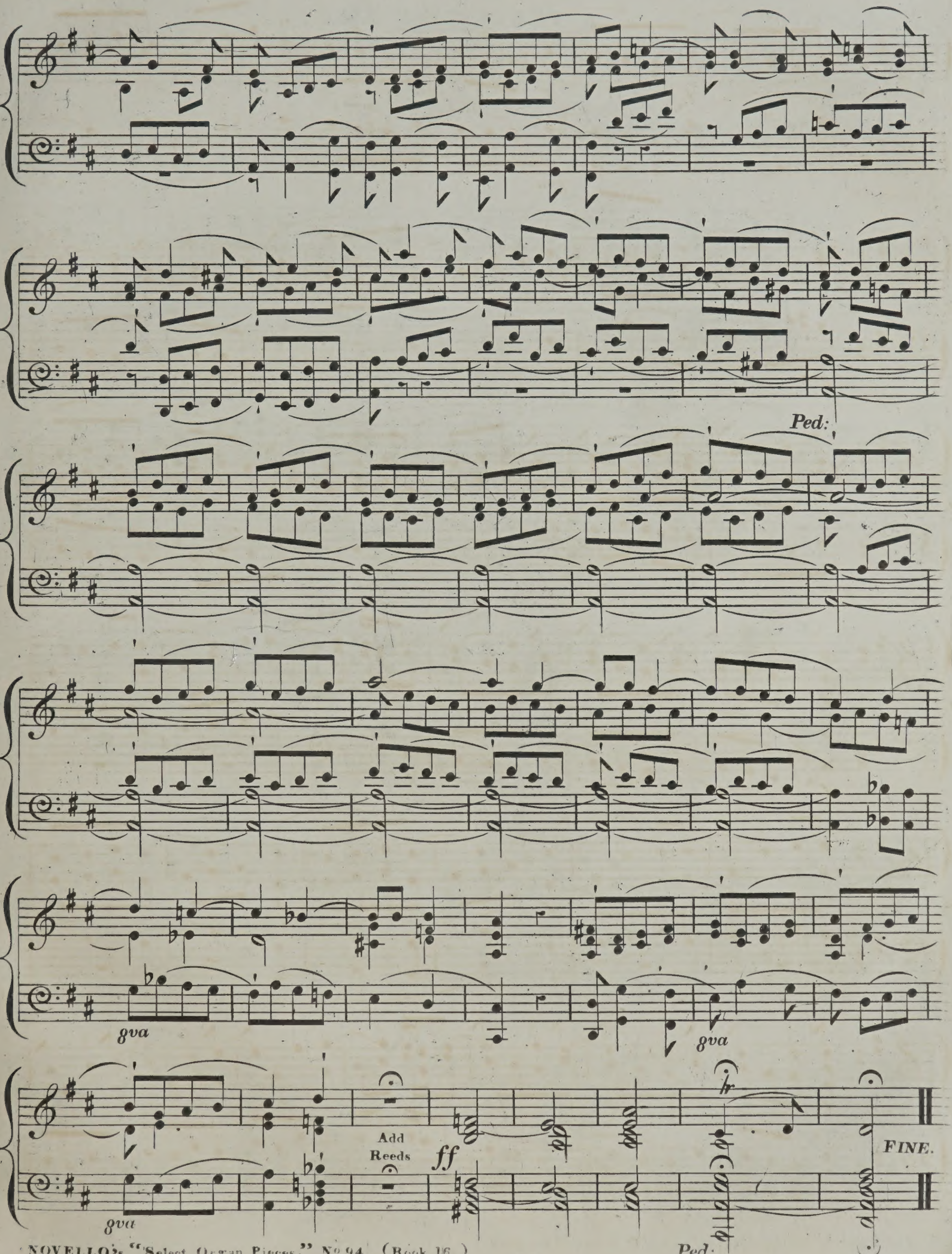
by

Dr. DUPUIS.

New & Improved Edition. by
V. NOVELLO. 1840.


Allegro.
Metr: 160 = ♪
Gt. ORG: Full to 15th. with Mixture Stop added.
8va
8va


8va
8va
8va
8va
8va


Ped:
8va
8va
Add
Reeds
ff
8va
FINE.
Ped:

A PURCELLIAN AIR.

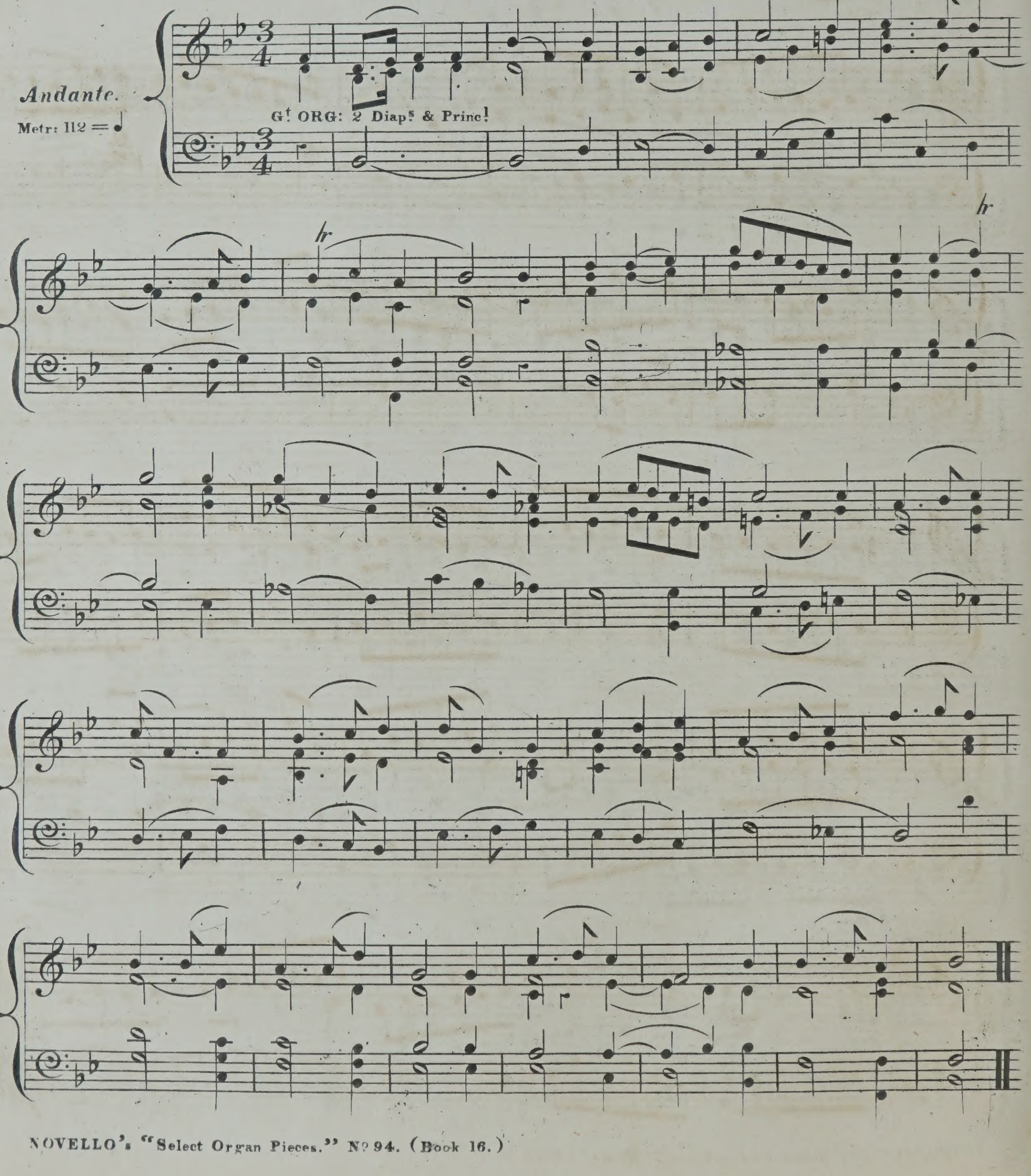
with Variations.

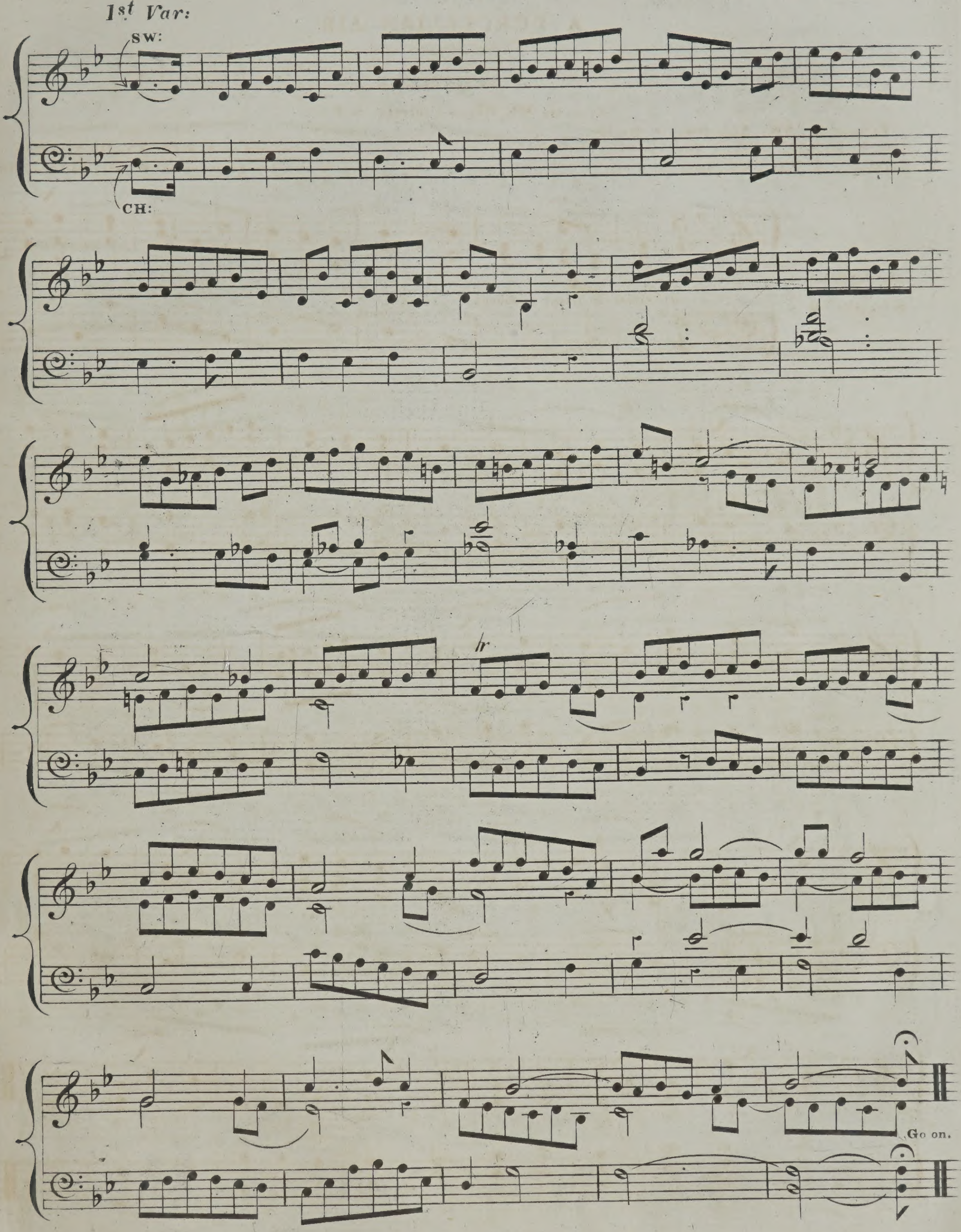
From the M.S. Organ Concerto in B flat.

Prepare the Stops thus:
SW: Stop Diap: & Hautboy.
Gt ORG: 2 Diaps & Princl
CH: Stop Diap: & Flute.

Composed by S. WESLEY. Feb: 21. 1800.
With a few Additions by V. NOVELLO. 1840.

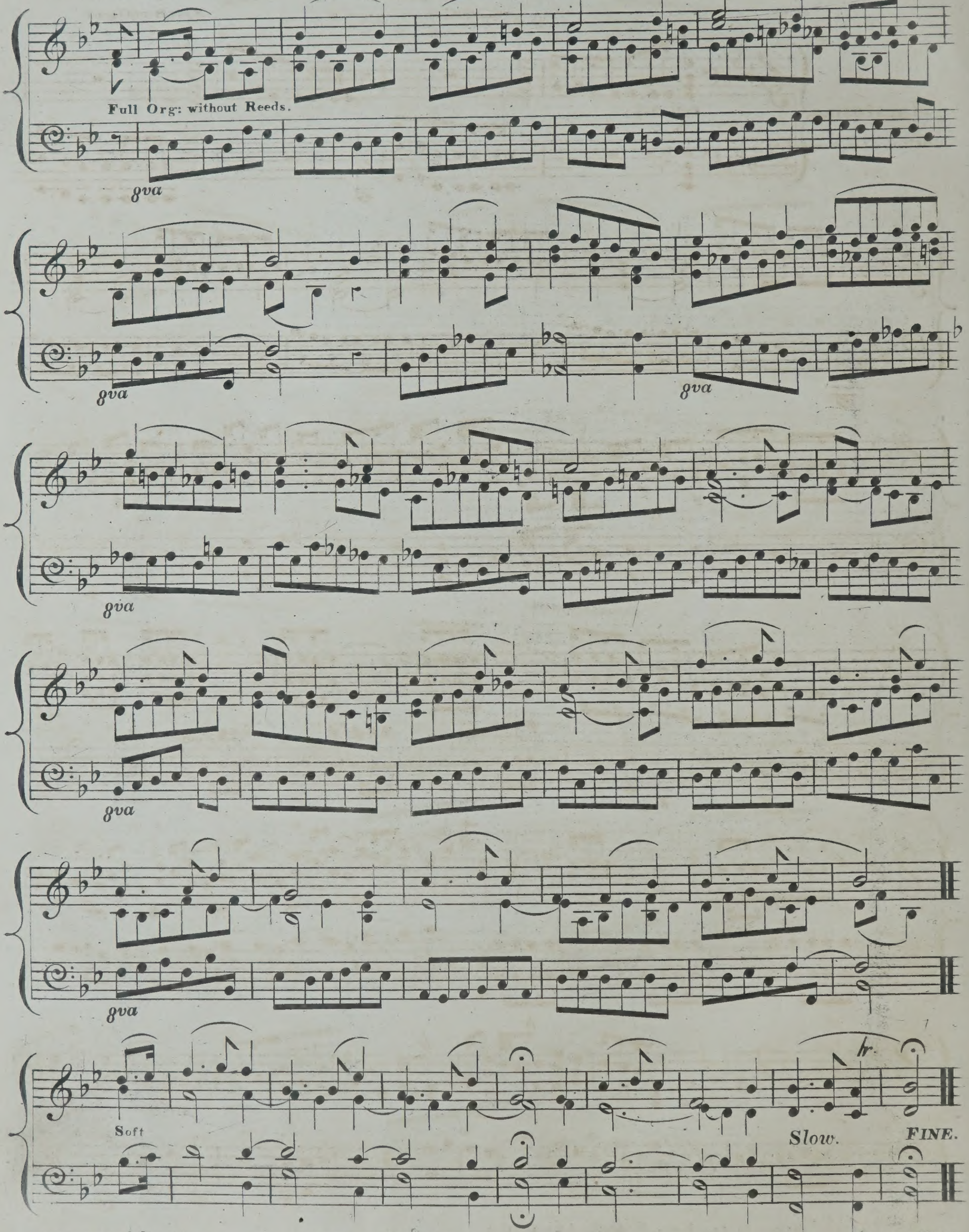
Andante.
Metr: 112 = ♩




1st Var:
SW:
CH:
tr
Go on.

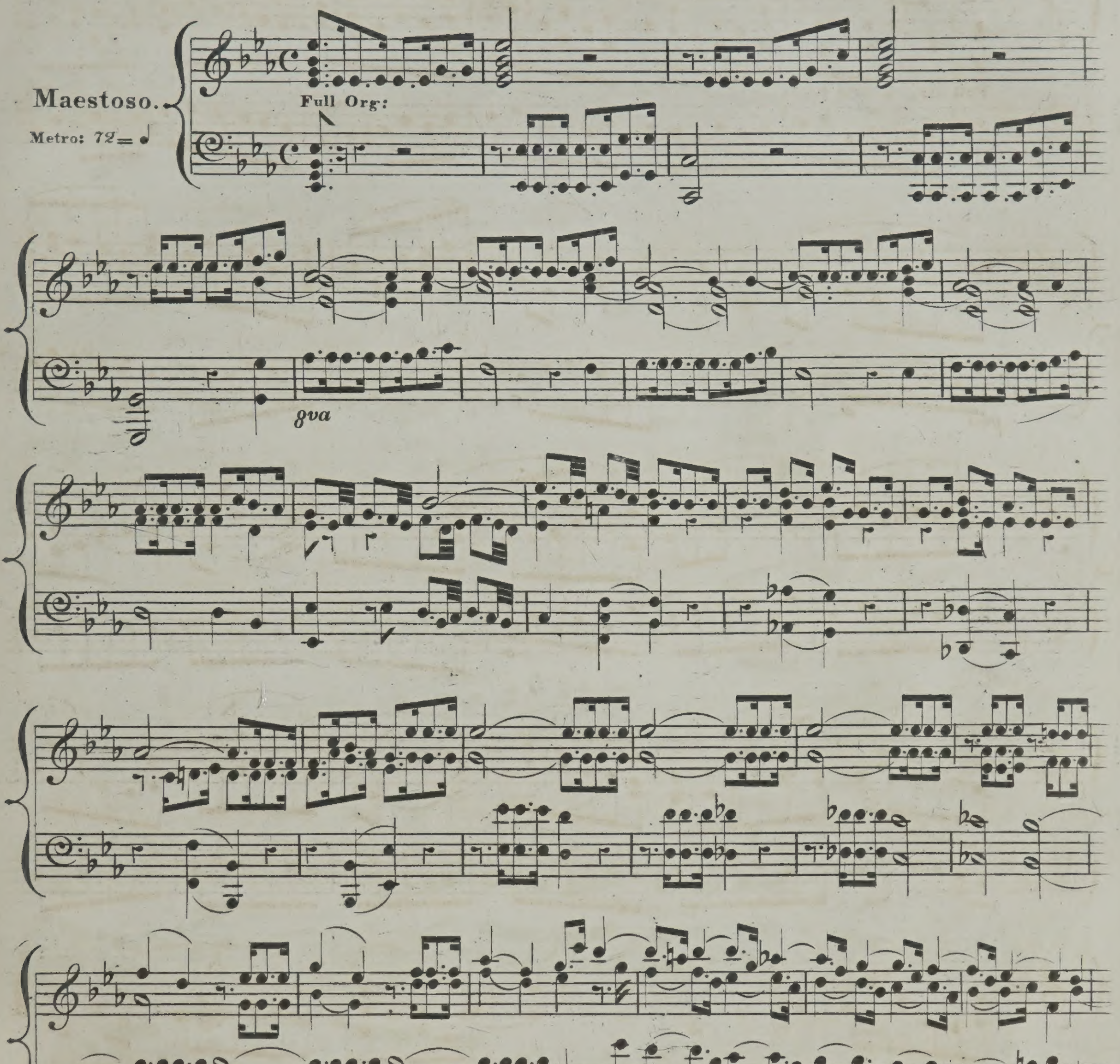
Concluding Variation.

Maestoso.


Full Org: without Reeds.
8va
8va
8va
8va
8va
8va
Soft
Slow.
FINE.

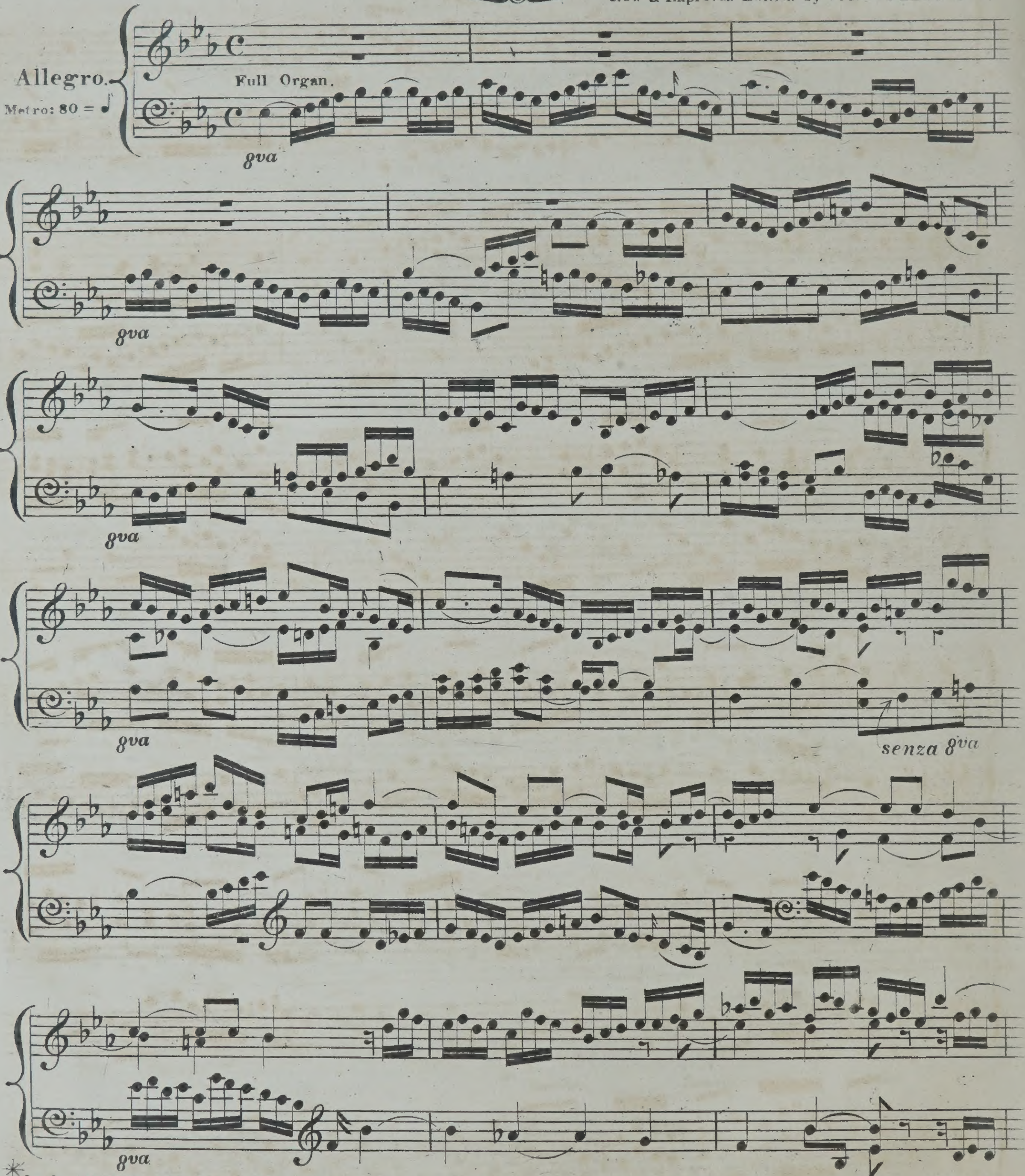
INTRODUCTORY SLOW MOVEMENT.

Composed by Wm RUSSELL,
Mus: Bac: Oxon.


Maestoso.
Metro: 72 = ♩
Full Org:
8va
8va
8va
tr
tr
Segue "Fuga" Allegro.

FUGUE.*

Composed by W. RUSSELL. Mus: Bac: Oxon.
New & Improved Edition by V. NOVELLO. 1840.



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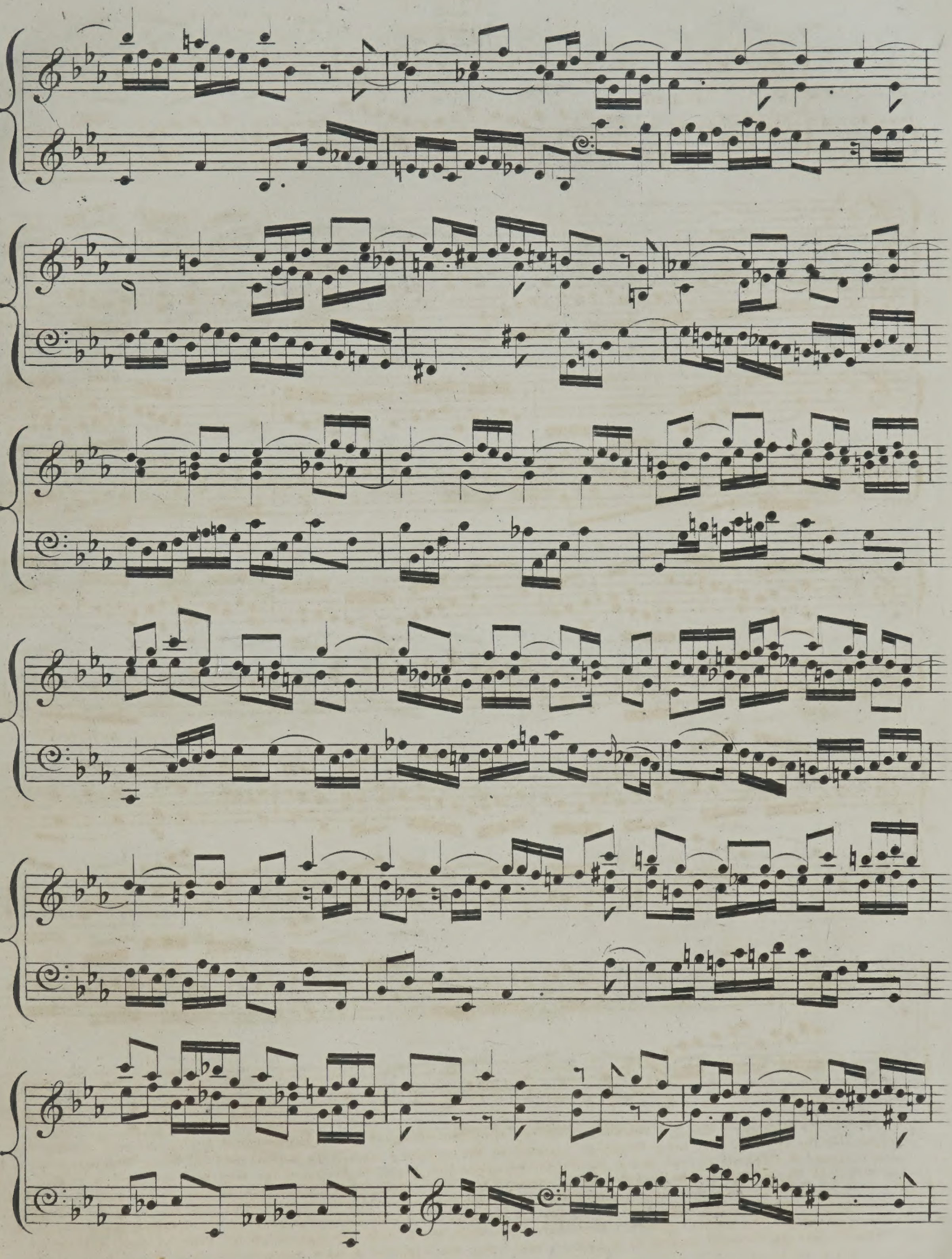
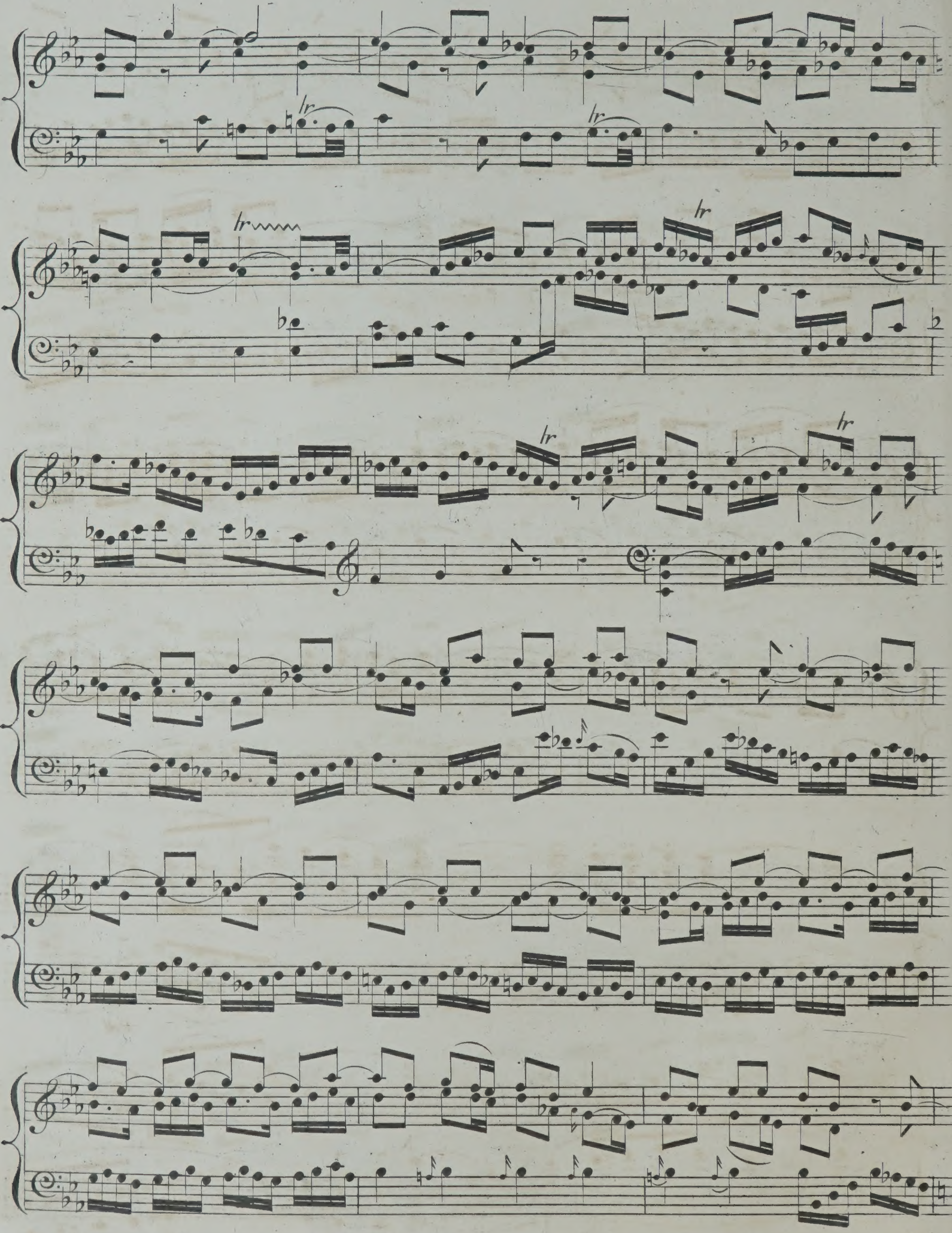
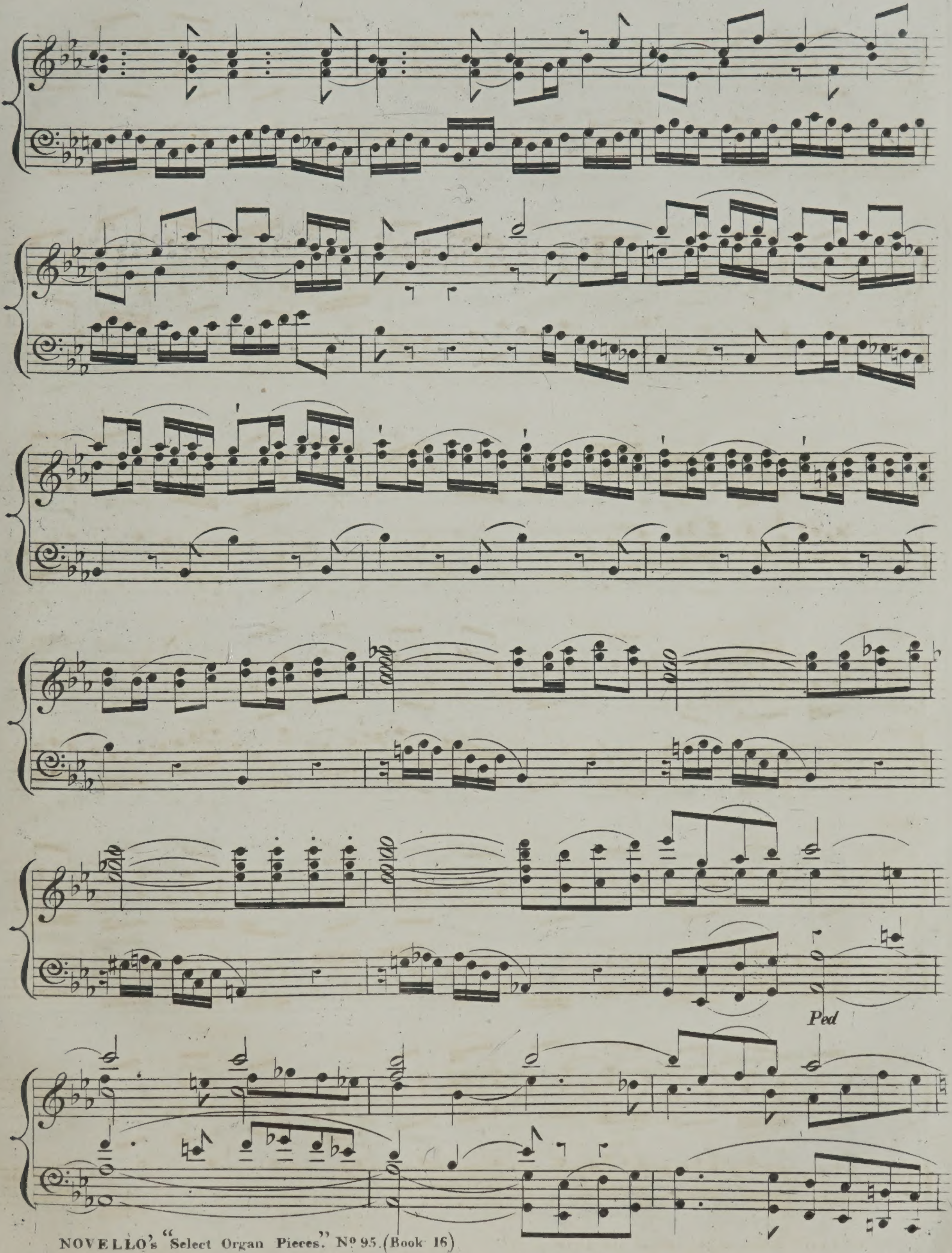
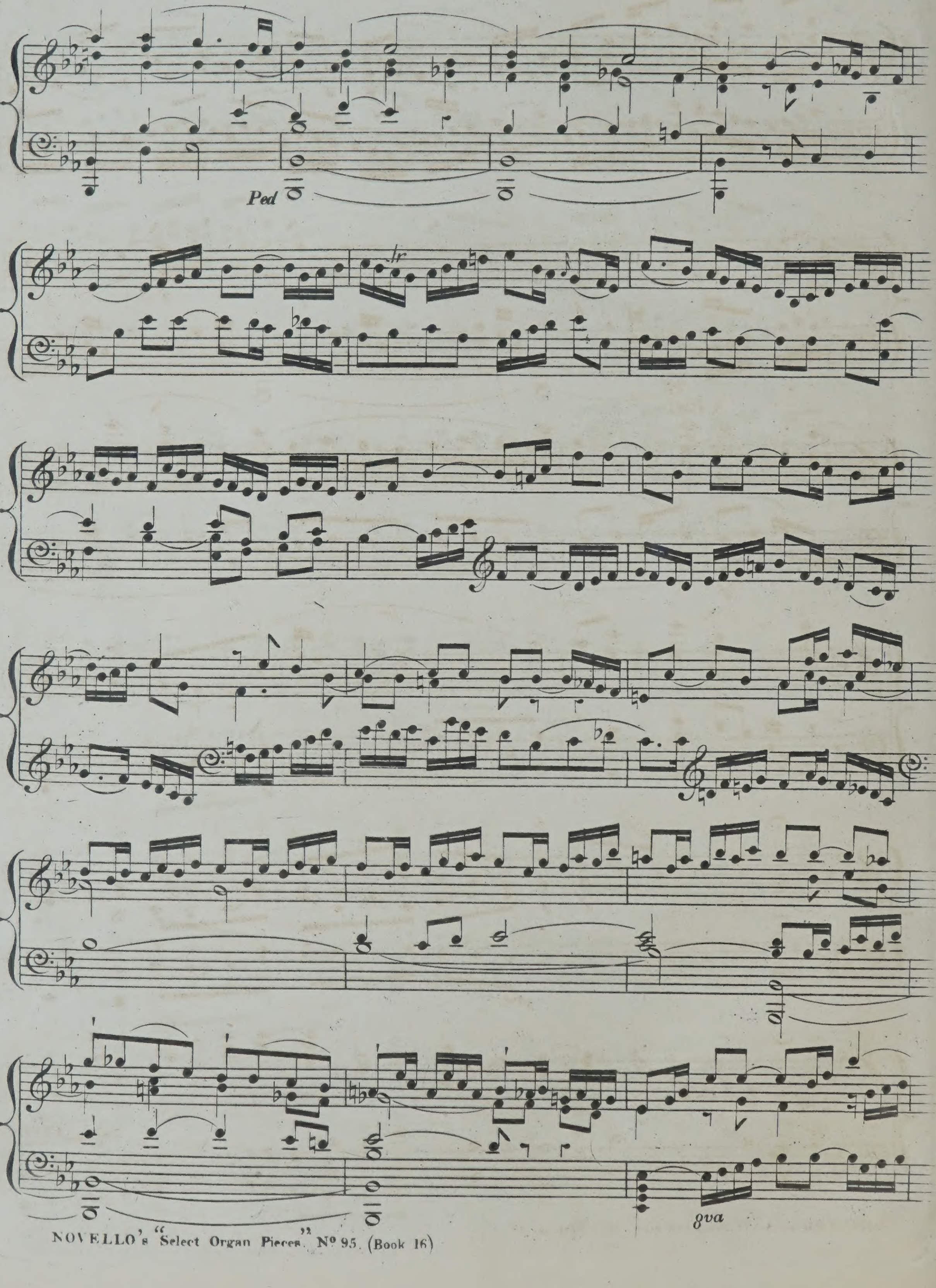
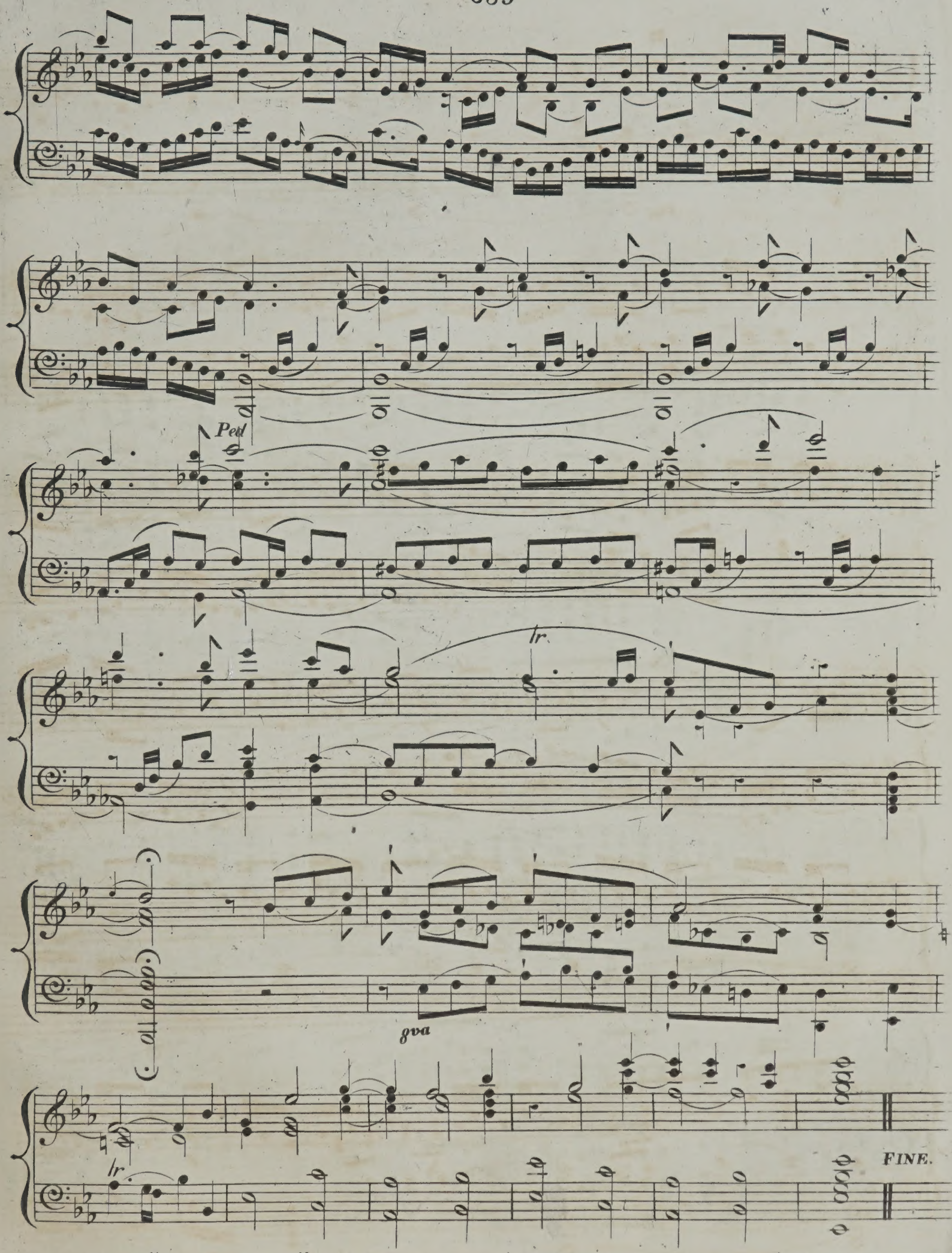
*In the Old Edition, the Copy of this excellent Composition was comparatively imperfect; the Engraver not having properly pointed the passages, besides the left hand part being frequently inserted in the right hand stave, & the general notation being in other respects injudicious, confused & difficult to read: but as the Editor considers this Fugue to be one of the very best productions of his much-esteemed friend, W. RUSSEL, he has had it carefully re-engraved in a more clear, legible & complete manner: he has also availed himself of the opportunity afforded him by the new Plates, to use his best endeavours to improve & display the merits of his friend's clever composition to the greatest advantage. In its present form, as a Piece of Counterpoint, from the freedom & unrestrain'd flow of its melodious subject, the natural unostentatious harmonies with which it is accompanied, & the tasteful skill with which the points of the subject are brought in, just in the places where they are expected & most welcome, the above Fugue is, in the estimation of the Editor, the very finest RUSSELL ever wrote.




tr
tr
tr
tr
tr
tr


Ped


Ped
tr
8va


Ped
tr.
8va
tr.
FINE.

(End of Nº 95

ORGAN VOLUNTARY,

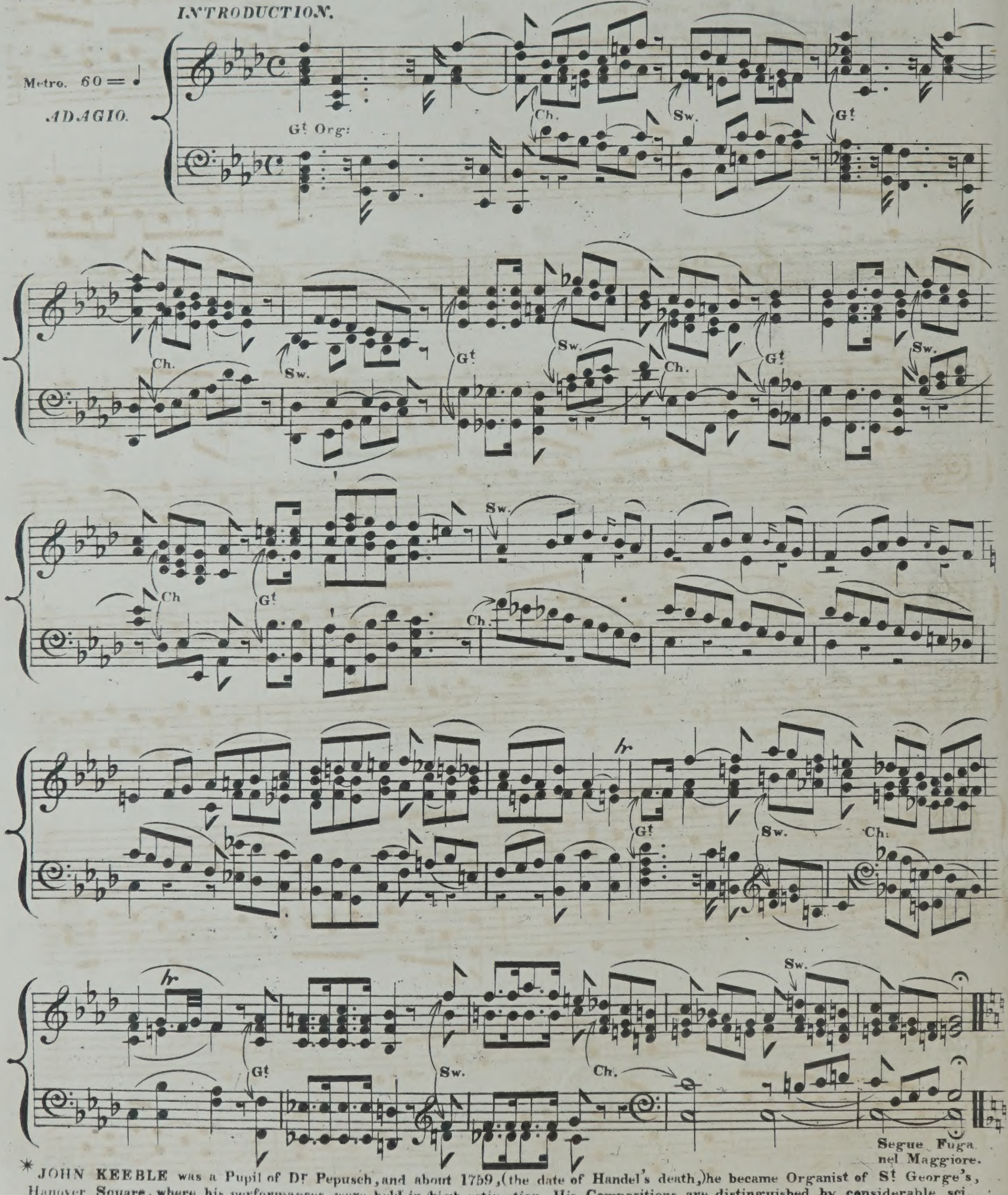
IN TWO MOVEMENTS;

An Introduction and **FUGUE.**

Prepare the Stops thus
SW. 2 Diap.^s & Hautboy.
G.^t Full to 15^th
CH. Stop Diap: & Princ.^l

Composed by **KEEBLE**.*
New Edition with alterations and additions by **NOVELLO, 1840.**

INTRODUCTION.

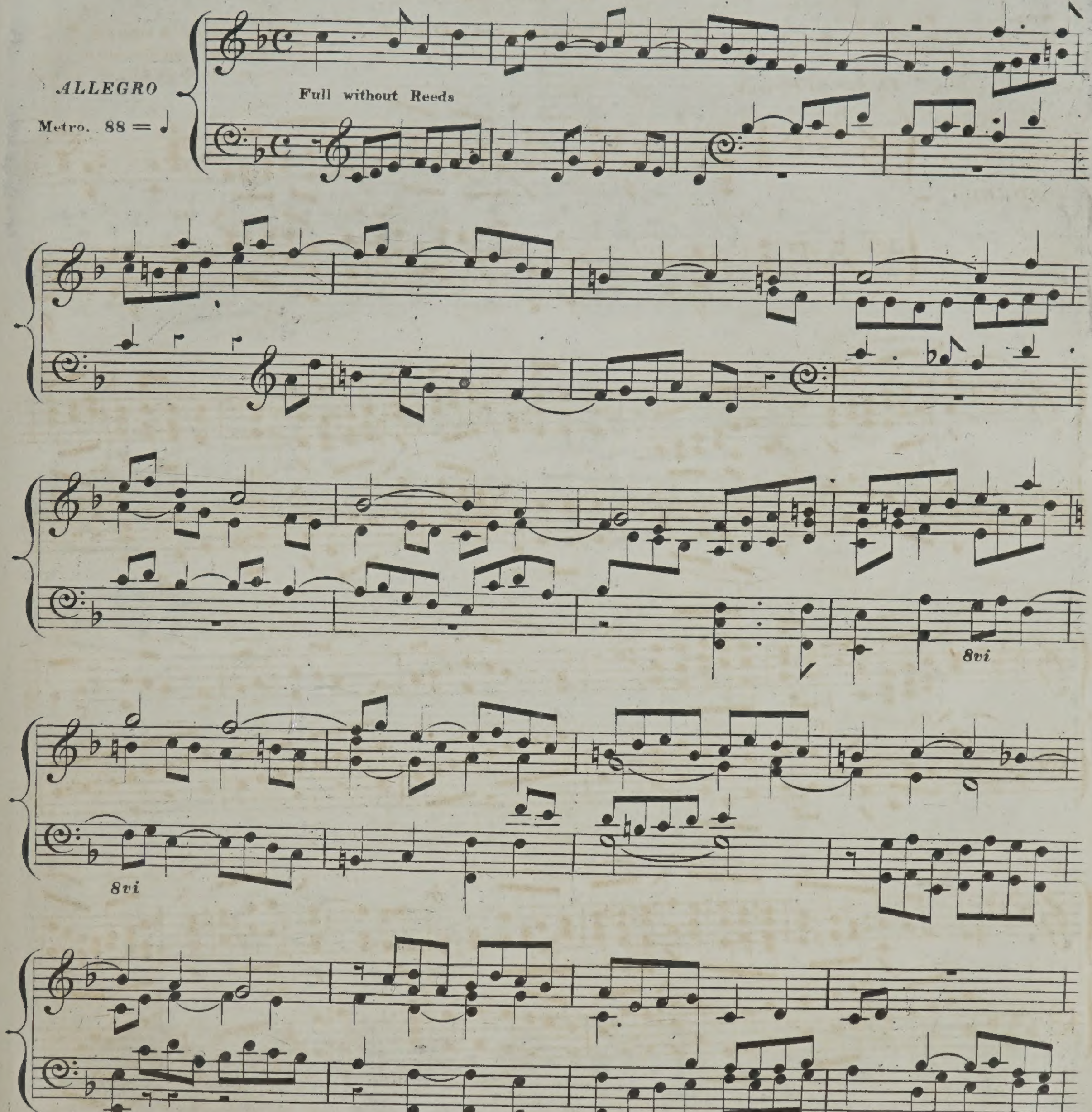

Metro. 60 = ♩
ADAGIO.
G.t Org:
Ch.
Sw.
G.t
Sw.
Ch.
G.t
Sw.
Ch
G.t
Sw.
Ch.
G.t
Sw.
Ch.
G.t
Sw.
Ch.
Sw.
Segue Fuga nel Maggiore.

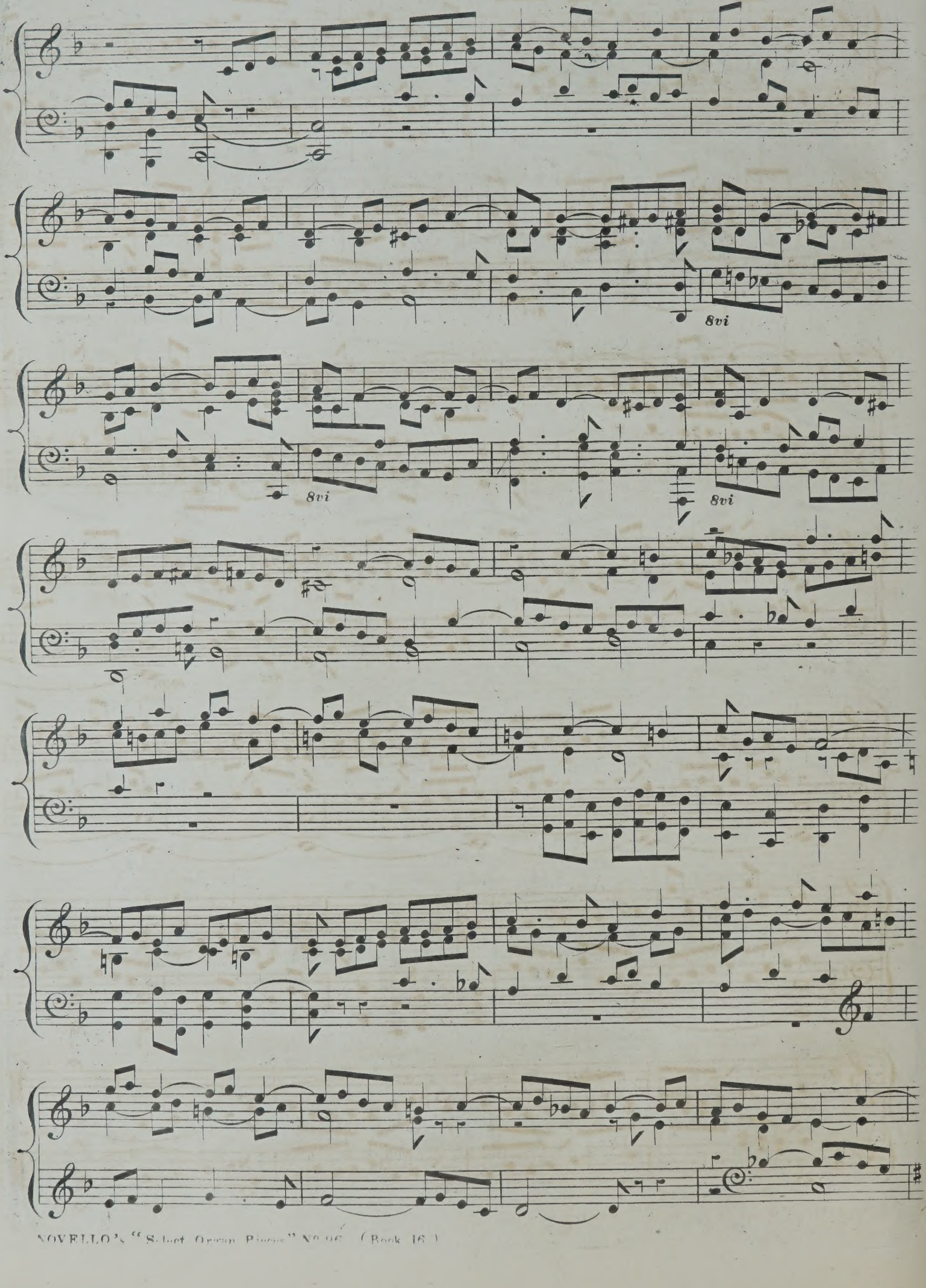
---

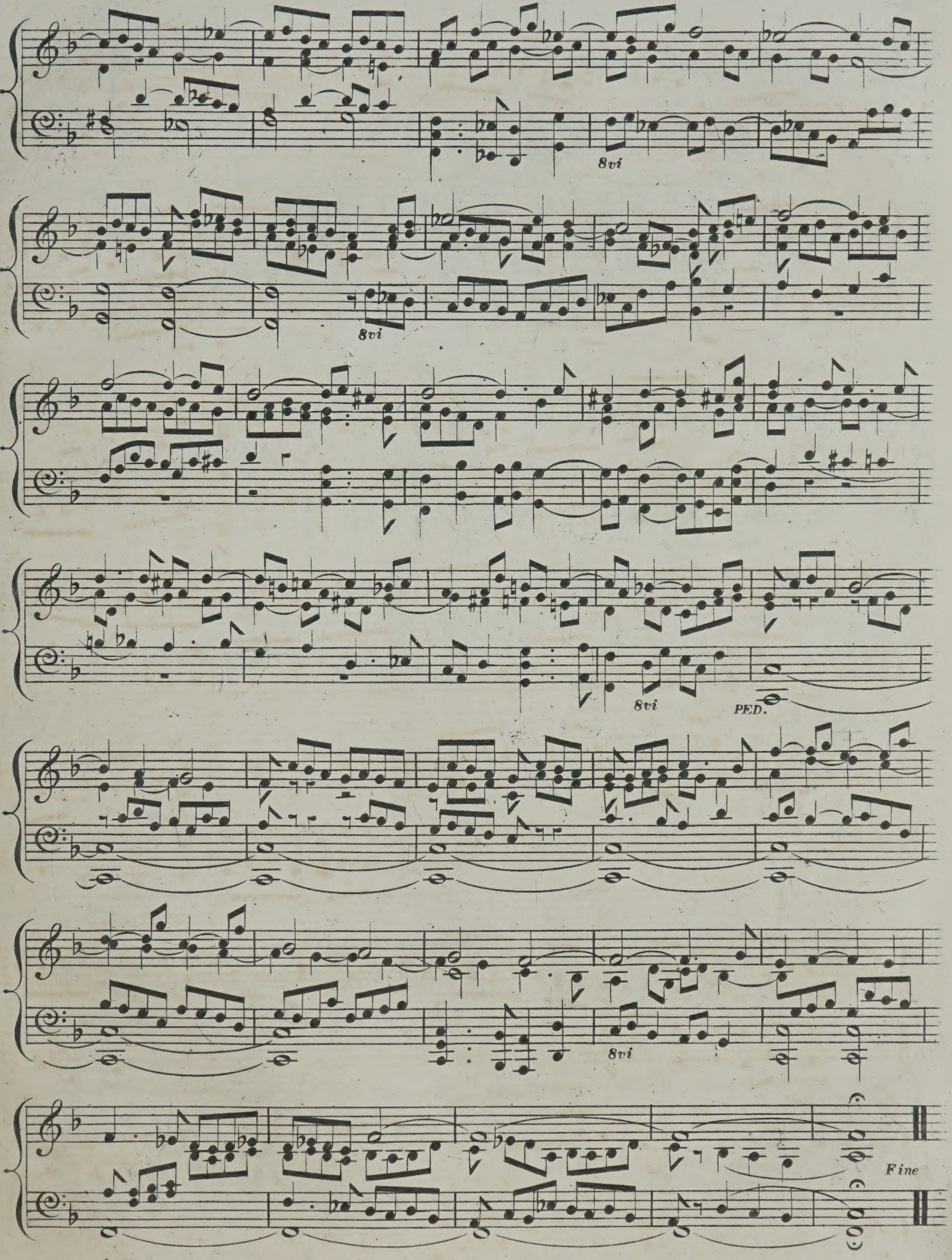
* **JOHN KEEBLE** was a Pupil of D.^r Pepusch, and about 1759, (the date of Handel's death,) he became Organist of S.^t George's, Hanover Square, where his performances were held in high estimation. His Compositions are distinguished by considerable science & ingenuity in the construction of the Counterpoint.

FUGA.

KEEBLE & NOVELLO.


ALLEGRO
Metro. 88 = ♩
Full without Reeds
8vi
8vi
8vi
8vi


8vi
8vi
8vi


8vi
8vi
8vi
PED.
8vi
Fine

"JESU MEINE FREUDE."

A CORALE for 4 VOICES.

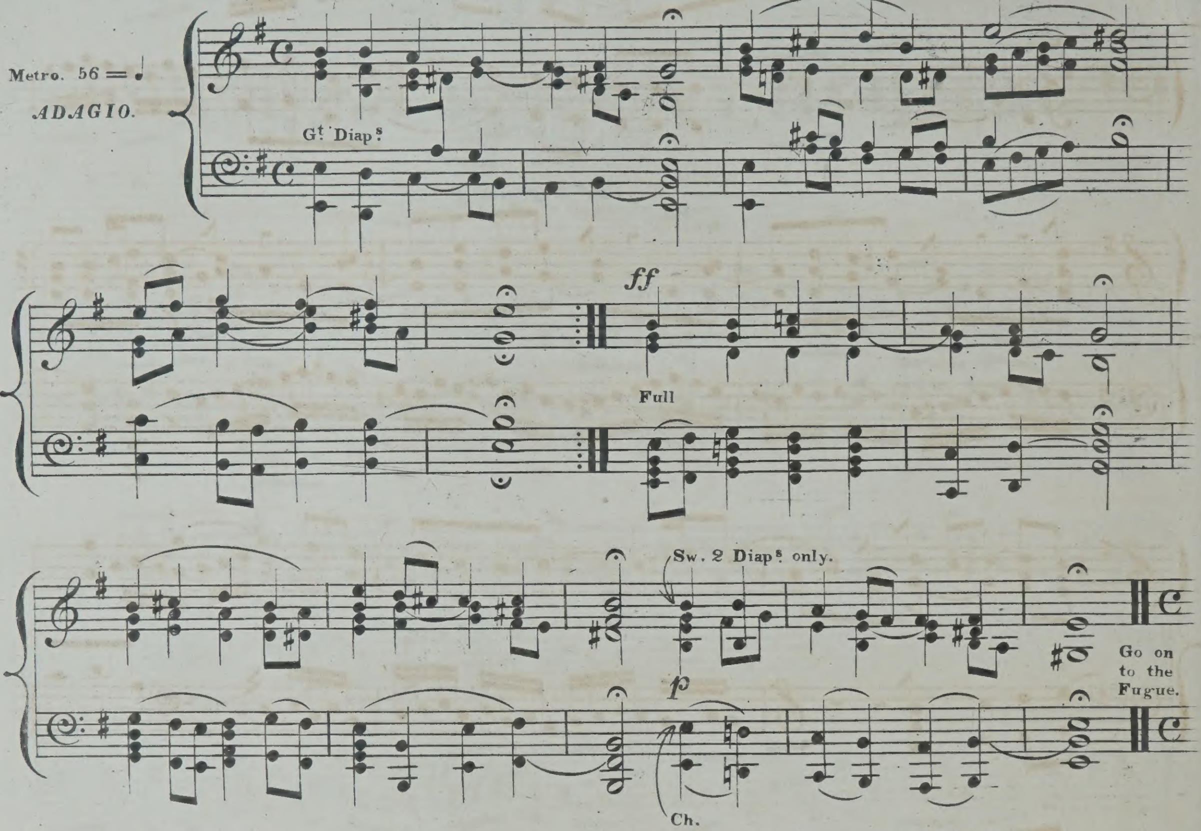
Prepare the Stops thus.
SW. 2 Diap^{s} & Princ^{l}.
G^{t} 2 Diap^{s}
CH. Stop Diap: & Dulc^{a}

From a Motetto.
Composed by **SEBASTIAN BACH.**
Adapted for the Organ by Novello, 1840.

1st time on the 2 Diap^{s} G^{t} Org.
2nd time on the Treble Swell, & Choir Bass.

Metro. 56 = ♩

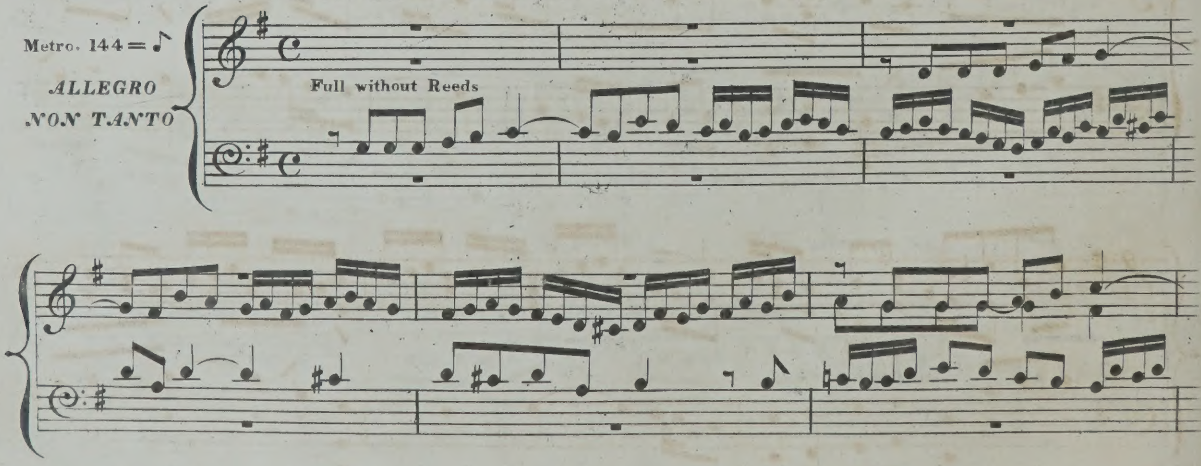
ADAGIO.

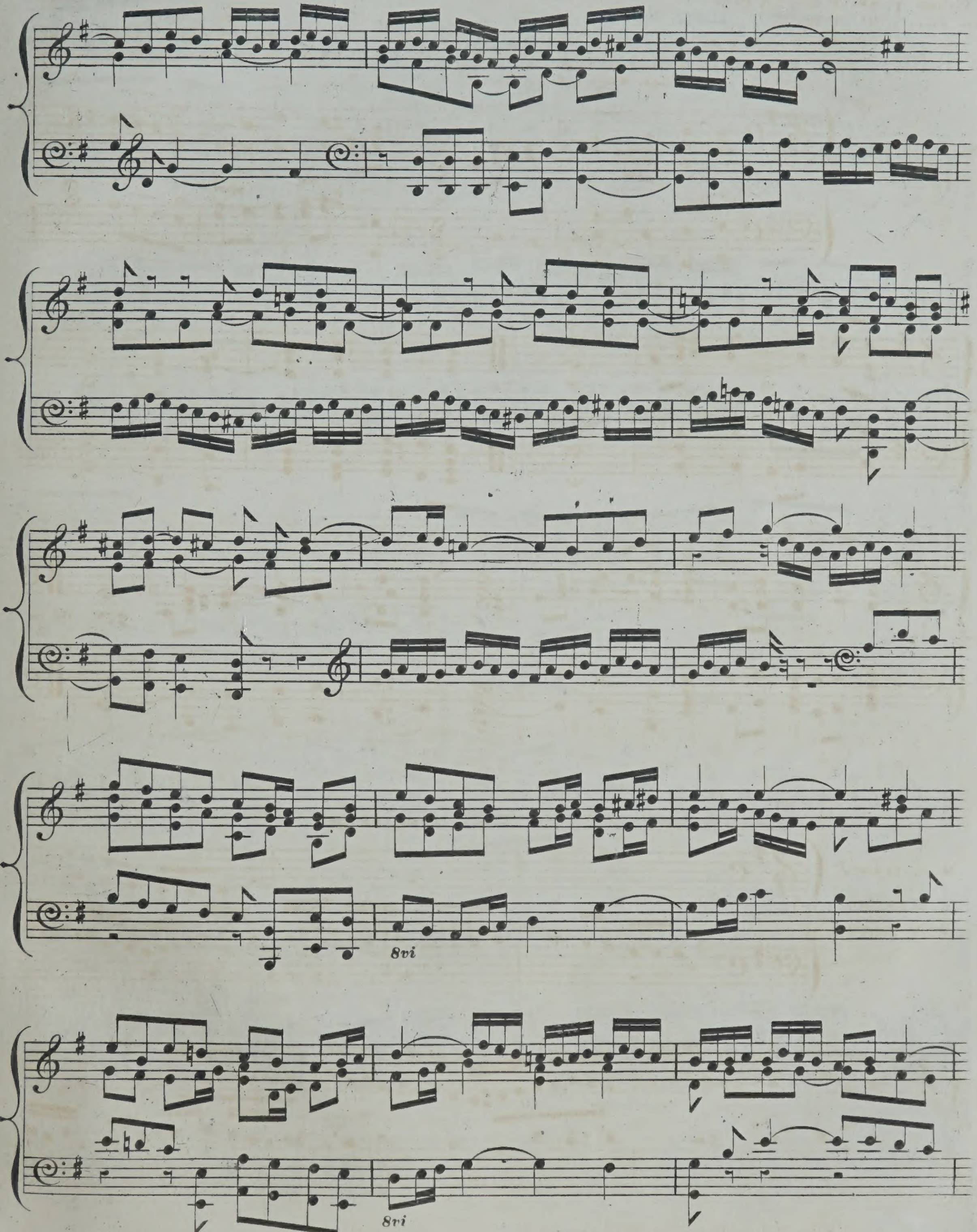

G^{t} Diap^{s}
ff
Full
Sw. 2 Diap^{s} only.
p
Ch.
Go on to the Fugue.

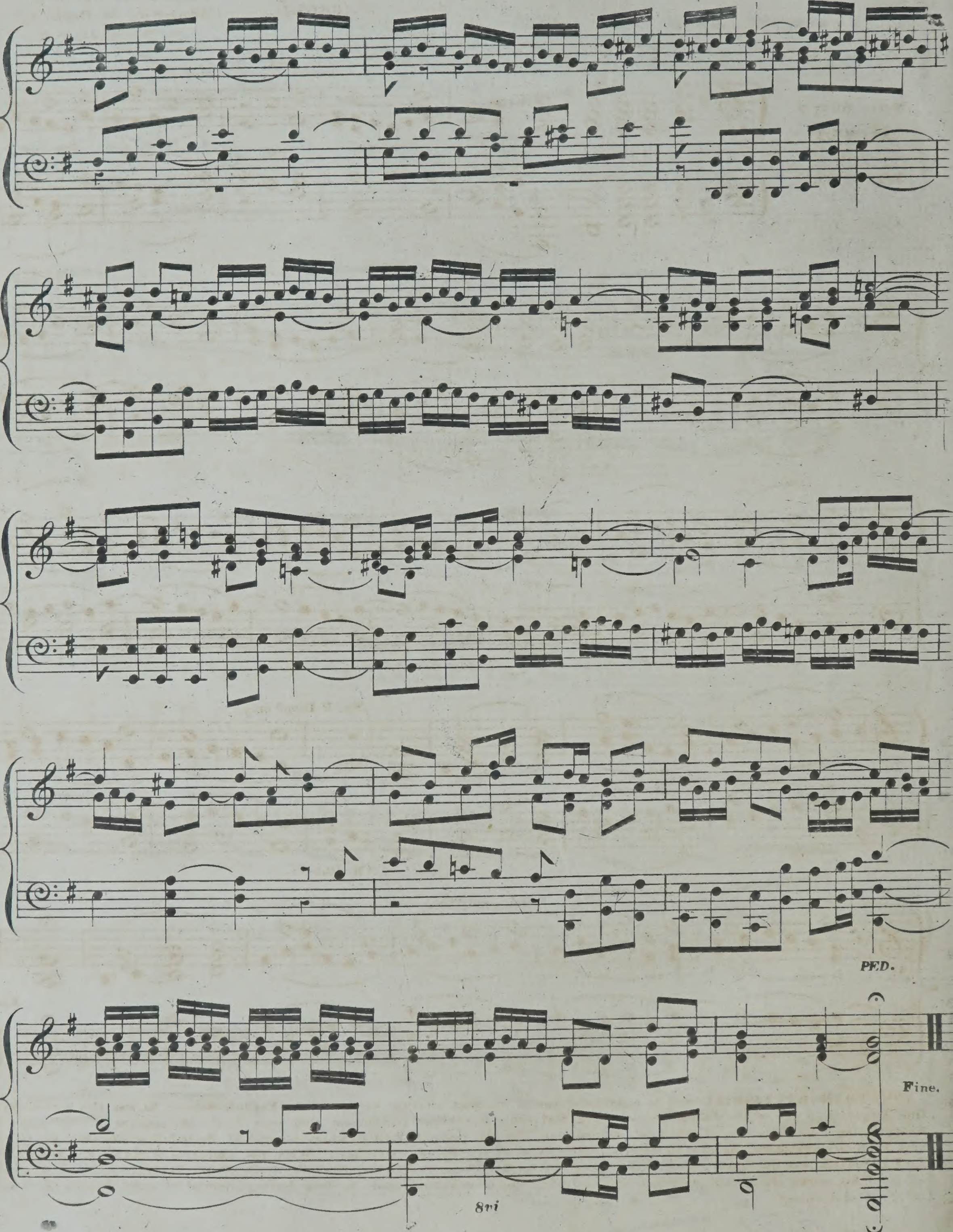
CHORAL FUGUE. "IHR ABER SEYD."

Metro. 144 = ♪

ALLEGRO NON TANTO


Full without Reeds


8vi
8vi


PED.
8vi
Fine.

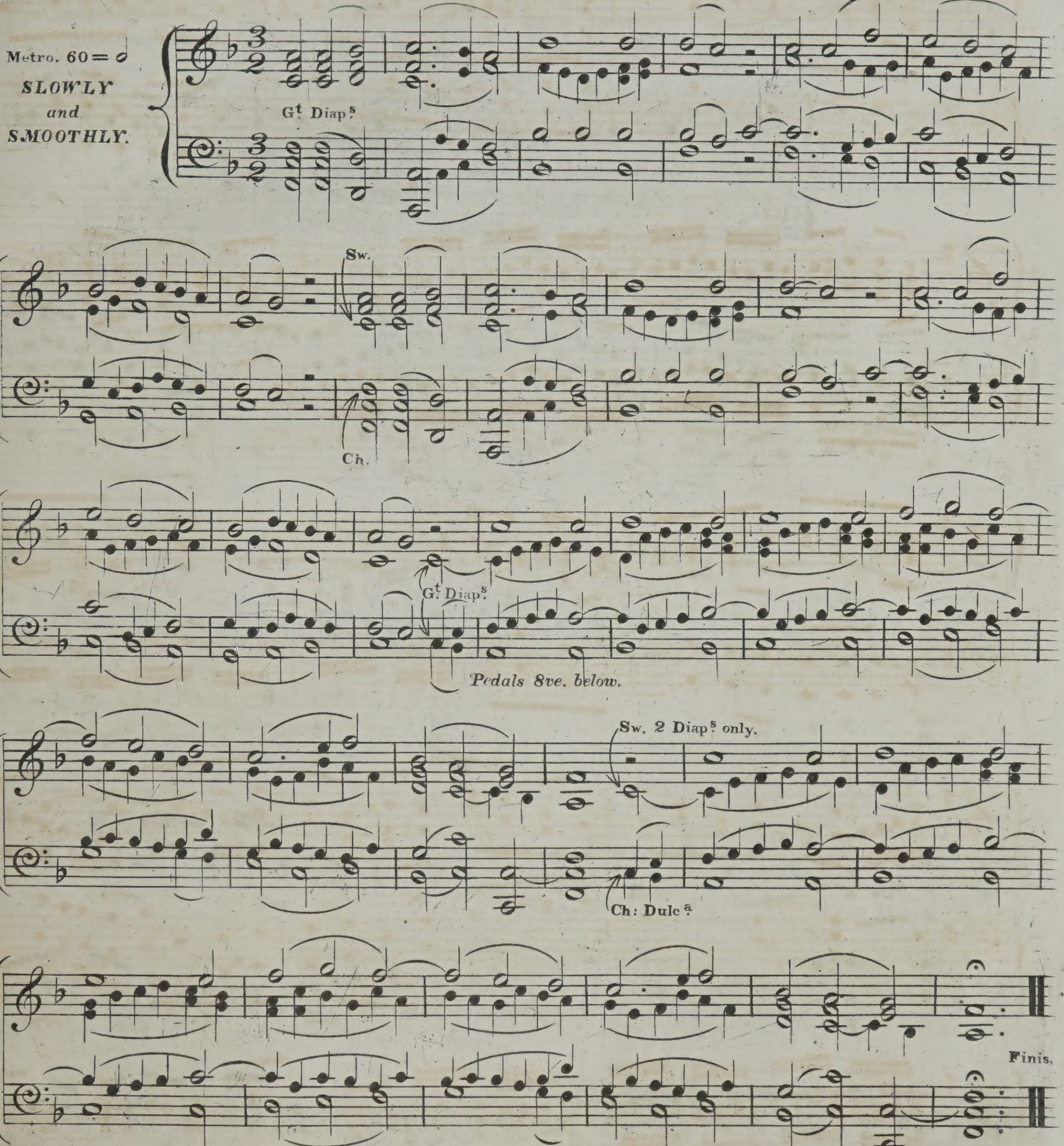
End of Book 16.
(This Work to be continued.)

A PASTORAL MOVEMENT.

Prepare the Stops thus.
SW. 2 Diap^s. & Princ^l
G^t 2 Diap^s
CH. Stop Diap. & Dulc^a.

In the Style of an Ancient ***MADRIGAL.***

Composed by BATTISHILL *
Born 1738, Died 1801.
Adapted for the Organ, by
V. NOVELLO, 1840.



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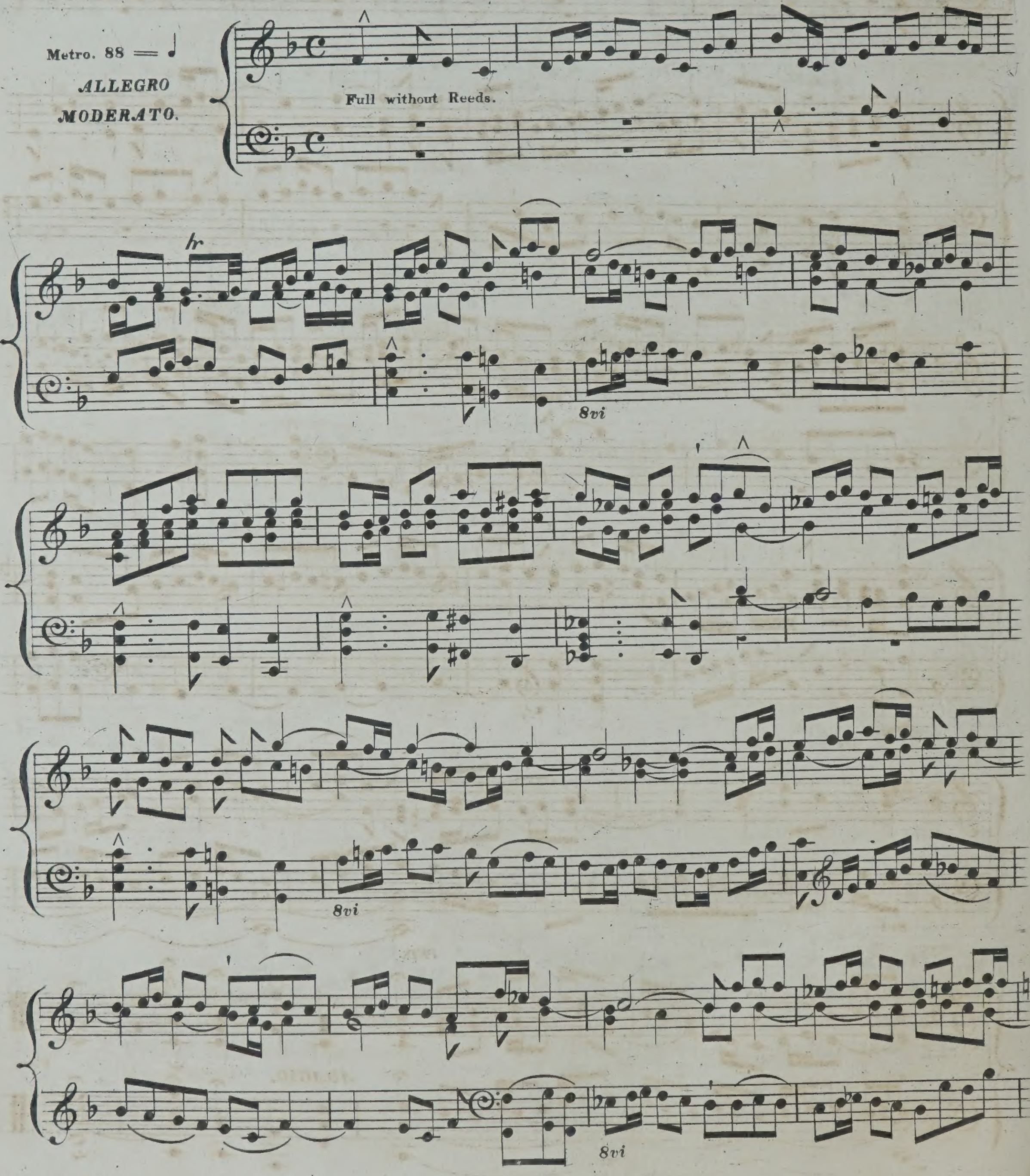
*JONATHAN BATTISHILL may be considered one of the most sterling writers of the English School: he was also a remarkably fine Organist, & one of the *fullest* players upon that noble & sublime Instrument that ever lived. An account of him may be found in the Collection of "*Cathedral* Voluntaries," by the present Editor, where several of Battishill's excellent productions have been preserved for the gratification & improvement of his Brother Organists. With the exception of SAMUEL WESLEY, BATTISHILL was the finest *Church* Composer of modern times, (reckoning from the death of D^r Boyce, in 1799;) & the whole of his works are replete with passages, evincing the most refined taste & deep feeling, united to solid Basses & masterly Counterpoint.

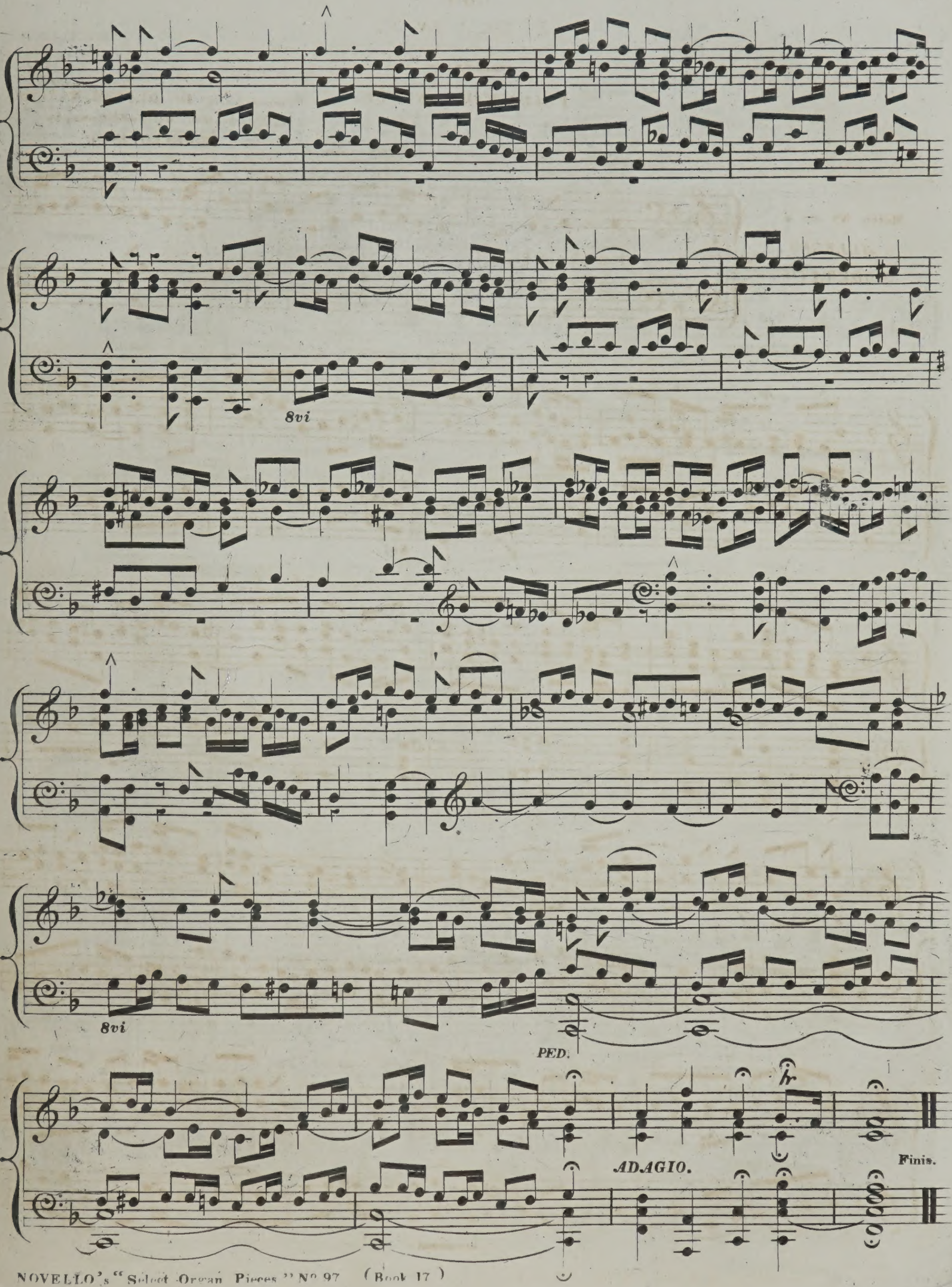
FUGUE IN F,

VOLUNTARY STYLE.

Composed by Dr DUPUIS, Novr 1792.
Newly adapted with additions, by
NOVELLO, 1840.

Metro. 88 = ♩
ALLEGRO MODERATO.


Full without Reeds.
tr
8vi
8vi
8vi

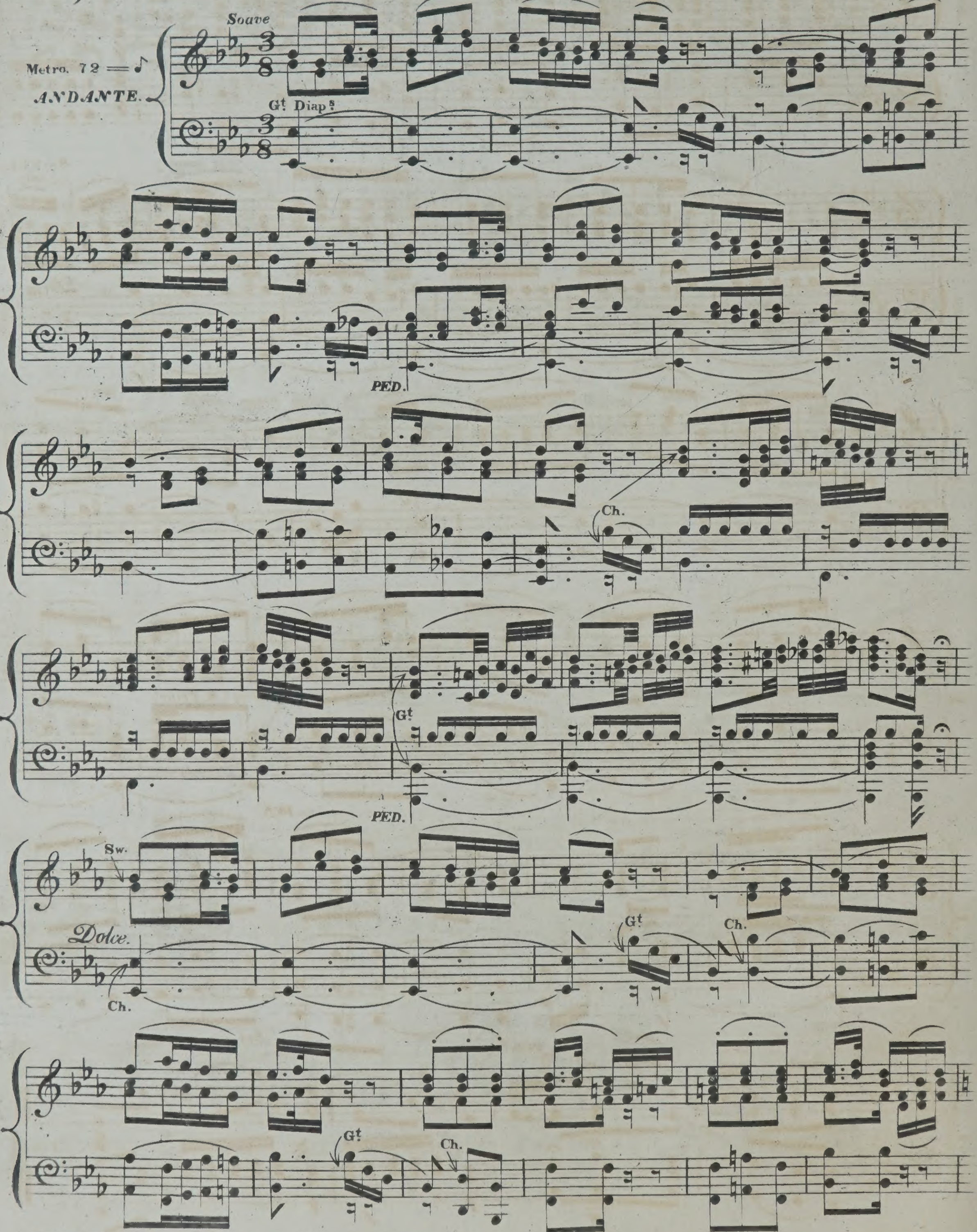

8vi
8vi
PED.
ADAGIO.
Finis.

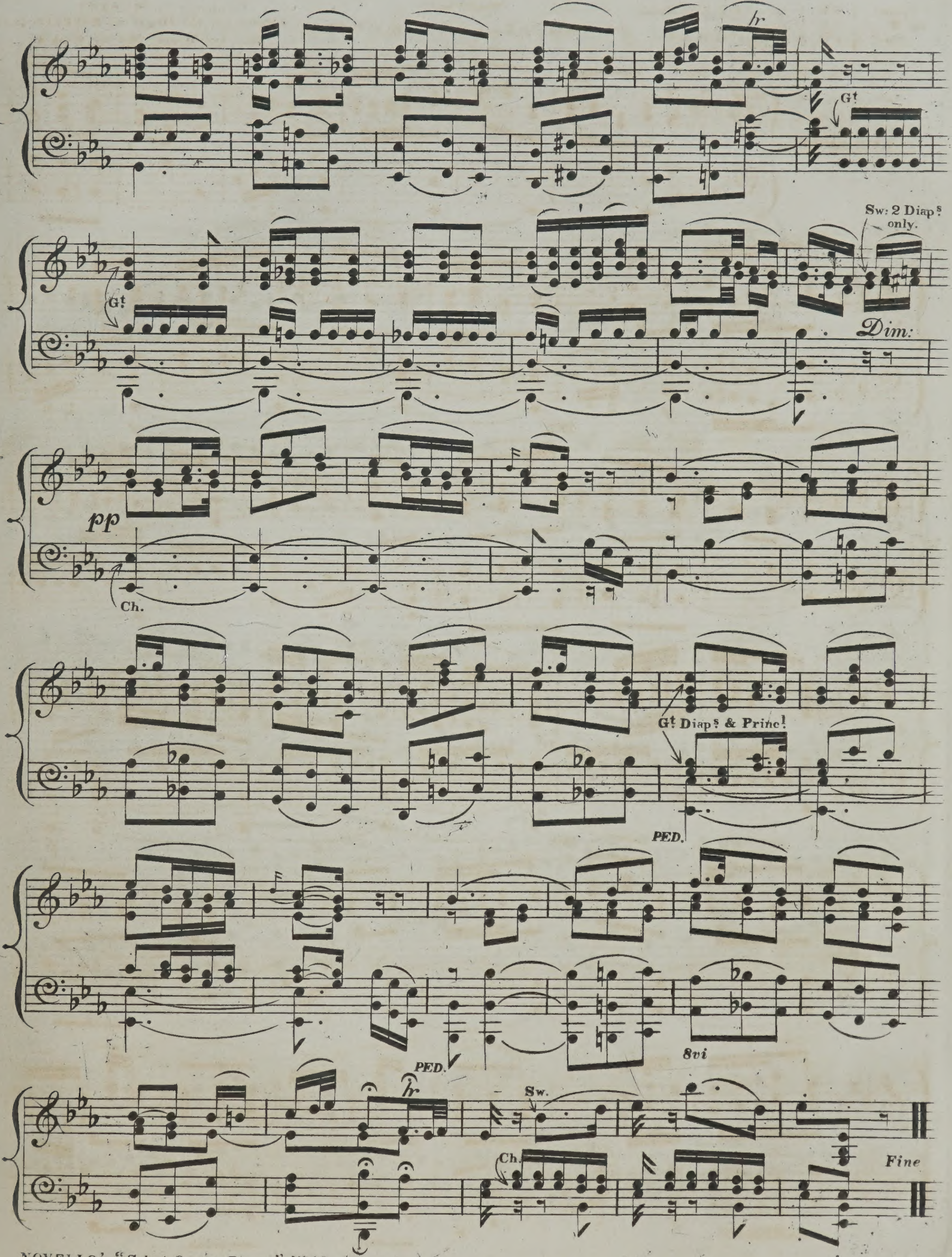
670 "SECONDATE."

Prepare the Stops thus;
SW. 2 Diaps & a Soft Reed.
Gt 2 Diaps
CH. Stop Diapn & Dulca

A Serenata for Tenor & Bass, & Soft Chorus.

Composed by **MOZART**.
Adapted for the Organ by **NOVELLO**. 1840
See "Ave Maria," Motetts, Book 4.


Metro. 72 = ♪
ANDANTE.
Soave
Gt Diaps
PED.
Ch.
Gt
PED.
Sw.
Dolce.
Gt
Ch.
Ch.
Gt
Ch.

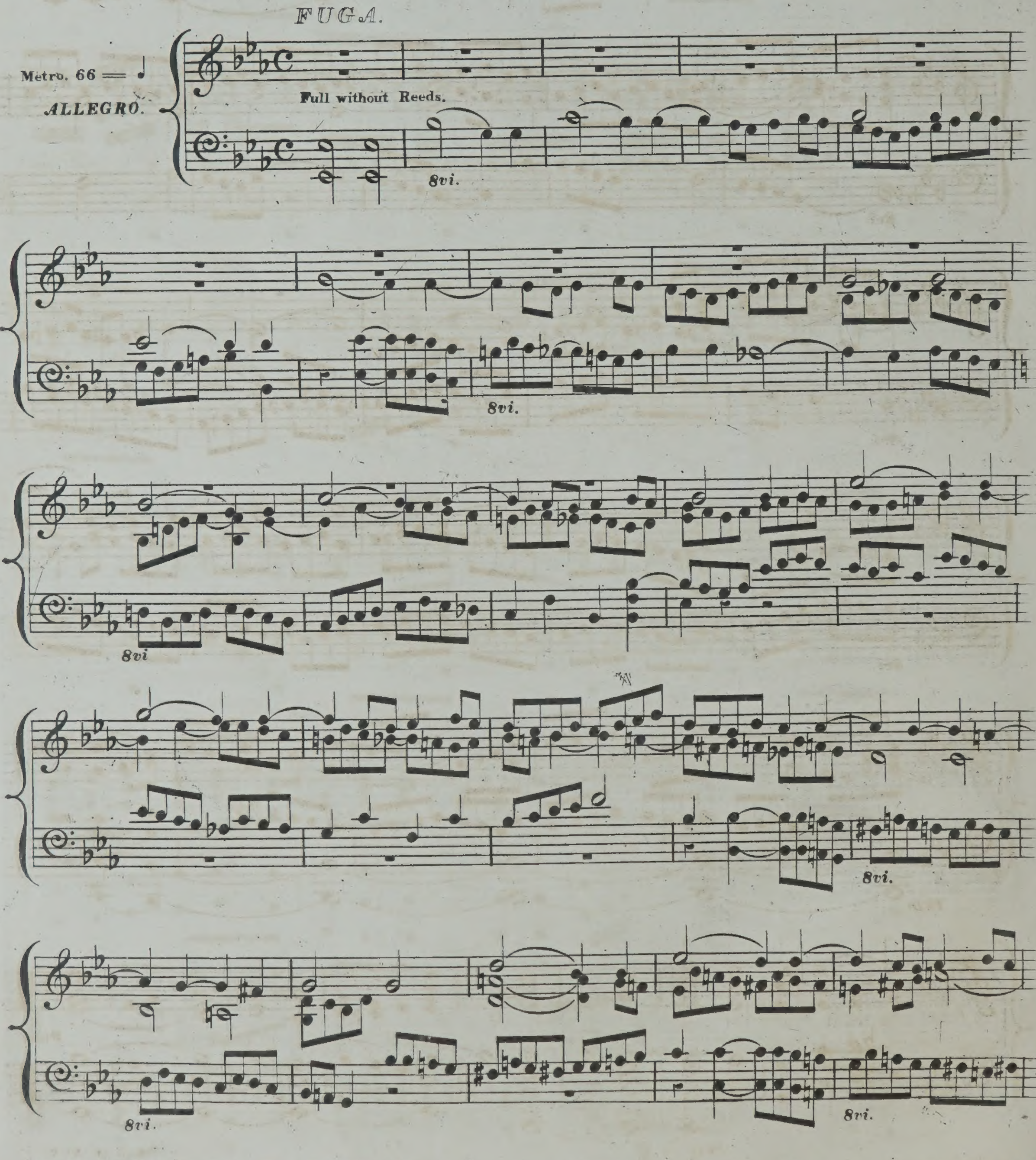

tr
Gt
Gt
Sw: 2 Diaps only.
Dim:
pp
Ch.
Gt Diaps & Princl
PED.
PED.
8vi
tr
Sw.
Ch.
Fine

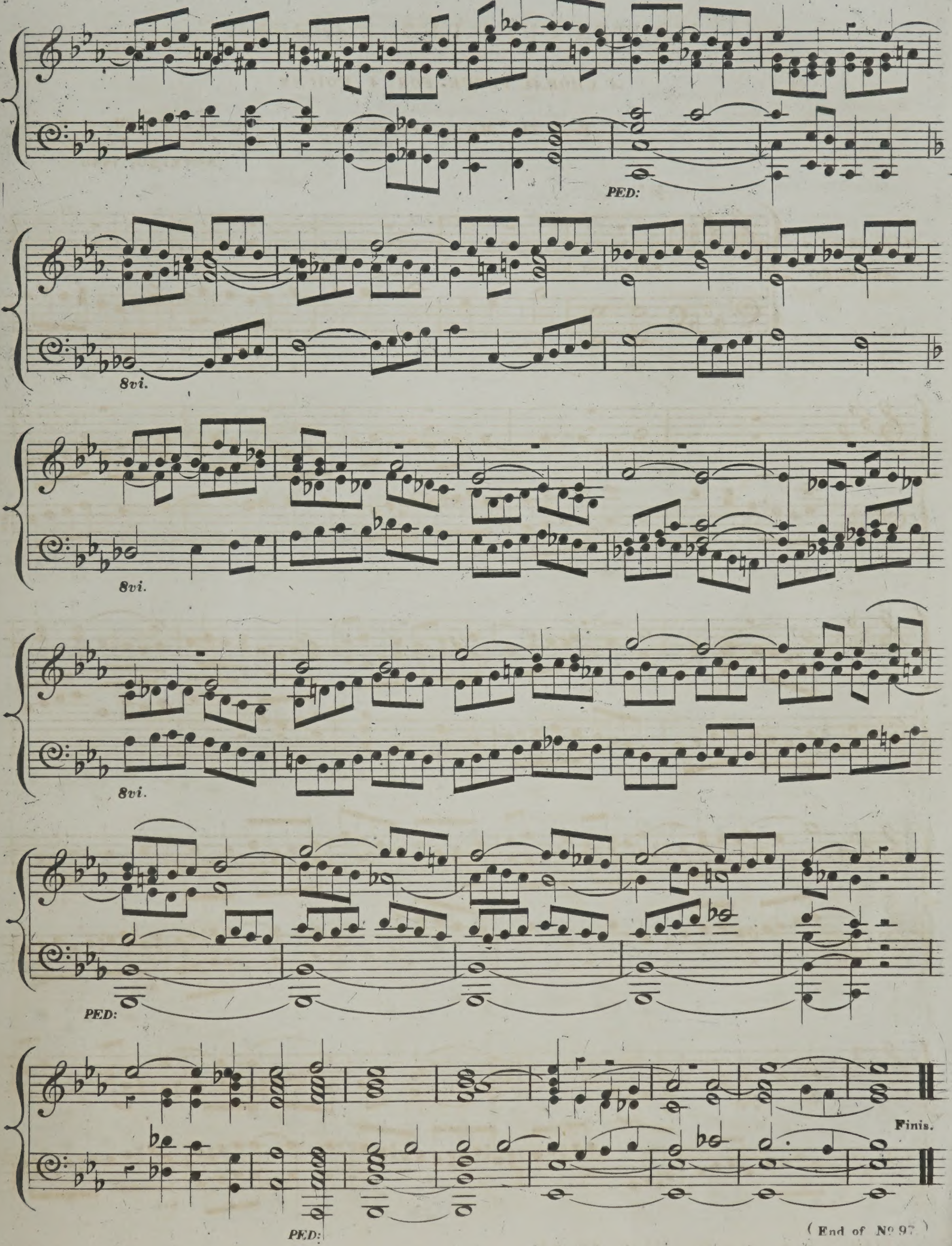
"LAUTER GUTE UND WAHRHEIT."

A CHORAL FUGUE FOR 4 VOICES.

From The "Mendelssohniana" Nº 6.

Composed by **FASCH**, of Berlin;
Adapted from the Vocal Score by
NOVELLO, 1840.


FUGA.
Metro. 66 = ♩
ALLEGRO.
Full without Reeds.
8vi.
8vi.
8vi
8vi.
8vi.
8vi.


PED:
8vi.
8vi.
8vi.
PED:
PED:
Finis.

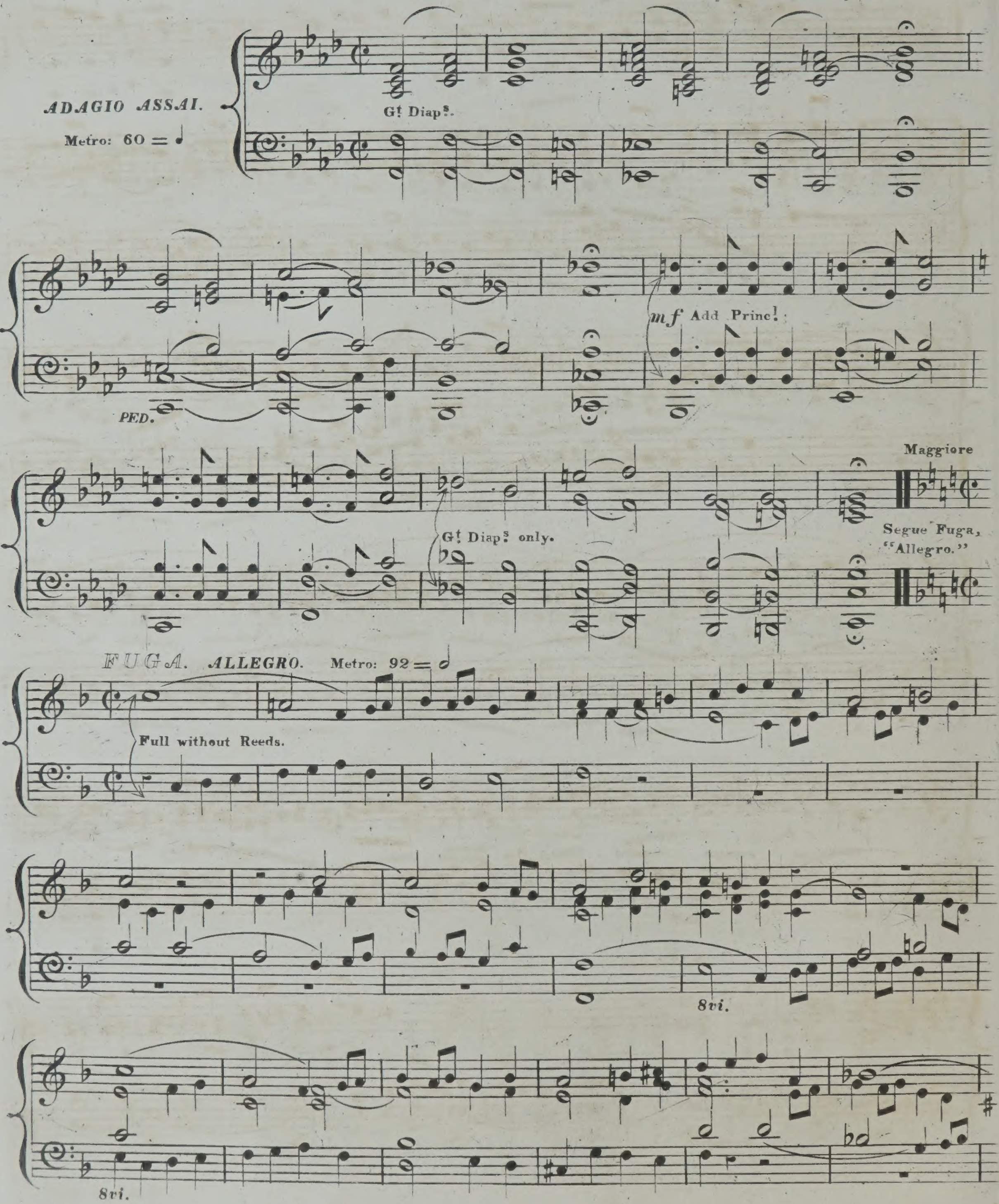
(End of Nº 97.)

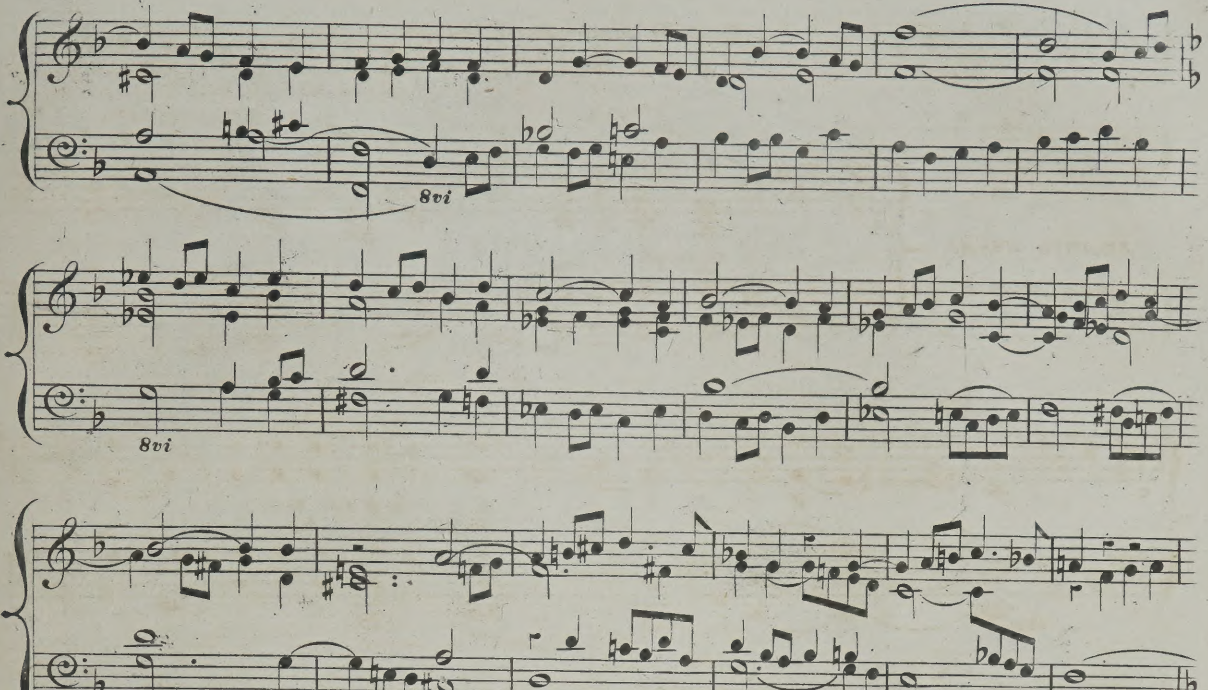
"QUANDO CORPUS." 4 Voices.

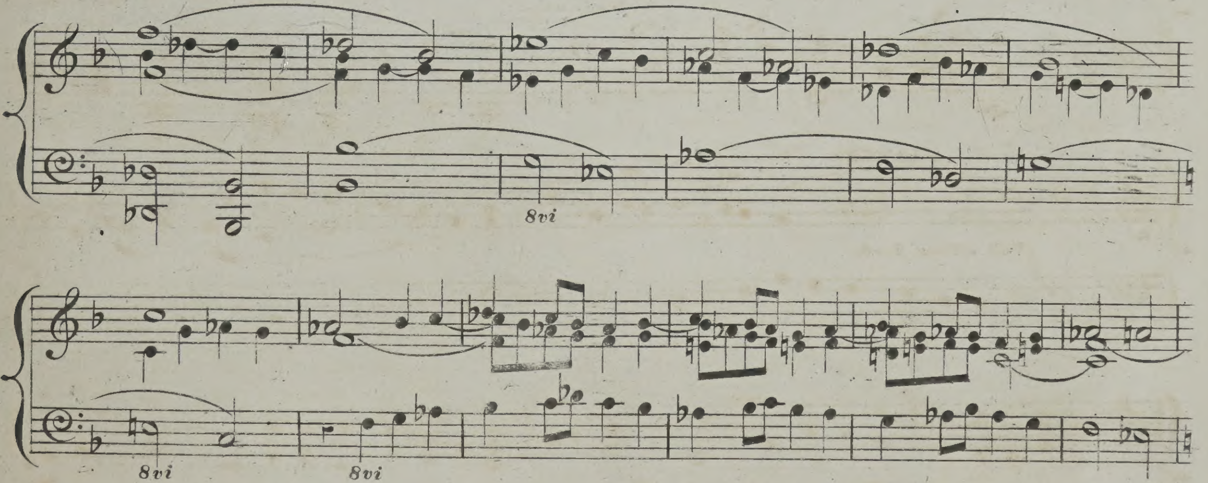
From the "Stabat Mater." OP: 38.

& Choral Fugue "Amen."

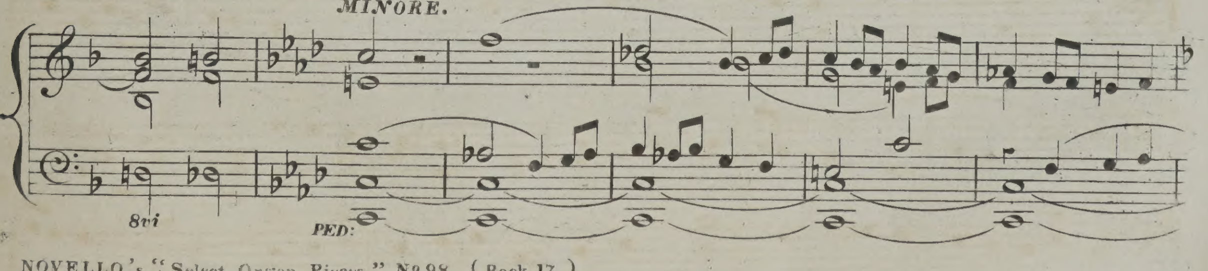
Composed by The Chevalier NEUKOMM.
(A Pupil of both Joseph & Michael Haydn.)
Arr.d for the Organ from the Leipsic Score,
by V. NOVELLO, 1840.

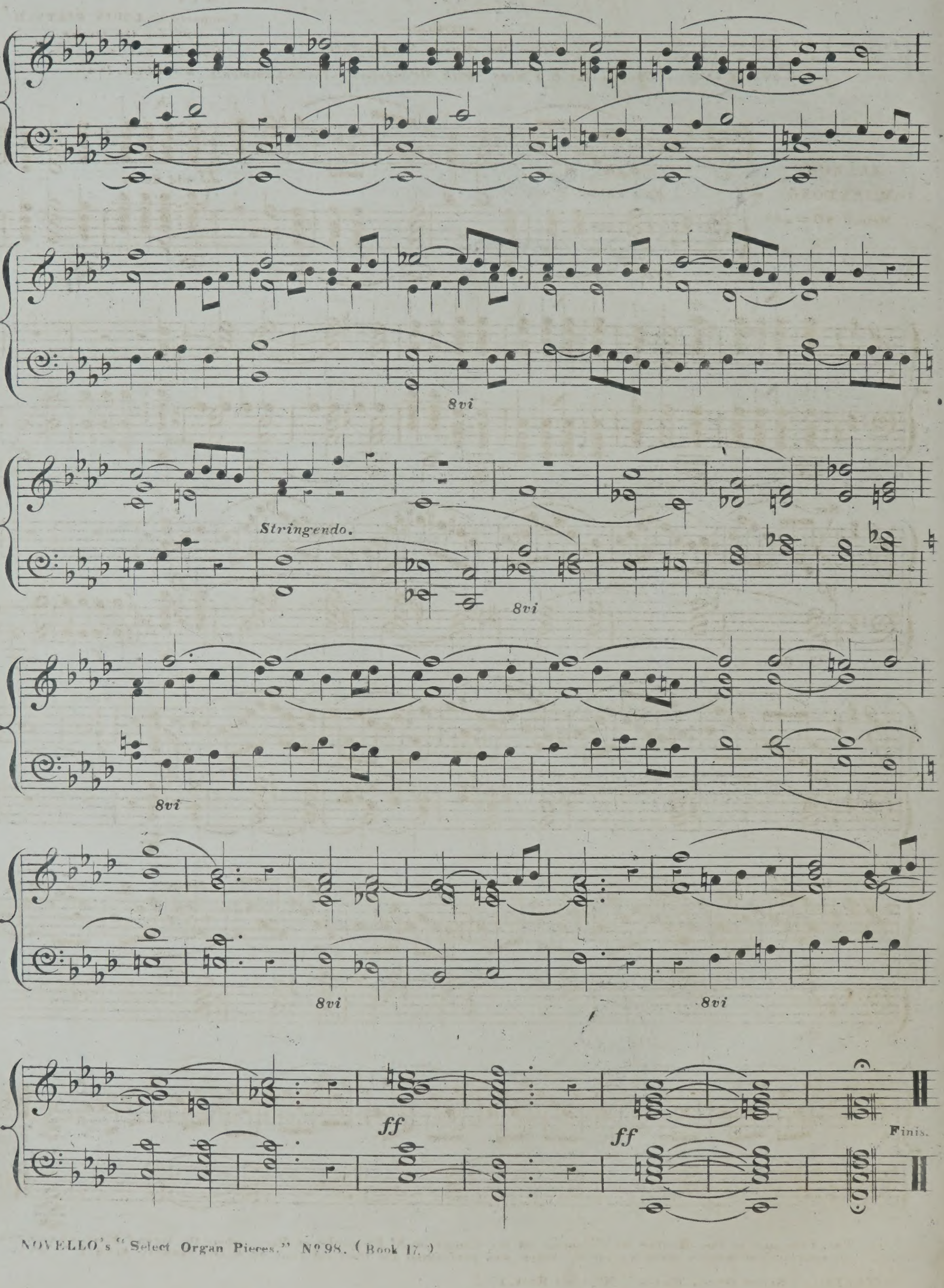

ADAGIO ASSAI.
Metro: 60 = ♩
Gt. Diaps.
PED.
mf Add Princl.
Gt. Diaps. only.
Maggiore
Segue Fuga, "Allegro."
FUGA. ALLEGRO. Metro: 92 = 𝅗𝅥
Full without Reeds.
8vi.
8vi.





MINORE.




8vi
Stringendo.
8vi
8vi
8vi
8vi
ff
ff
Finis.

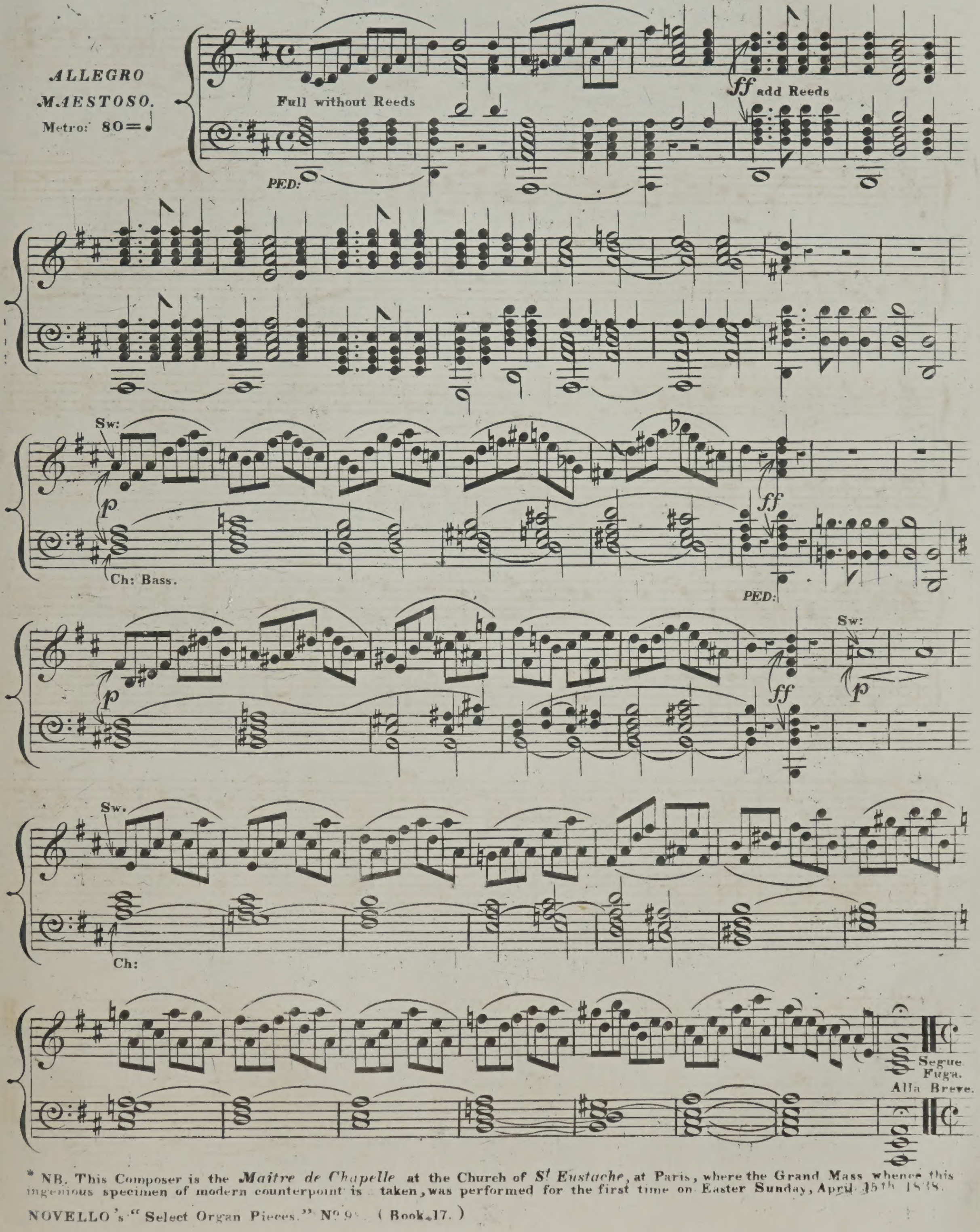
"QUONIAM TU SOLUS"

From the Mass, "St Eüstache."

Chorus for 8 Voices with Orchestral Accompaniments

Composed by LOUIS DIETSCH *
Arrd for the Organ
from the Full Score, by
NOVELLO, 1840.

Prepare the Stops thus:
SW: Full with Reeds.
Gt Full without Reeds.
CH: Full to 15th

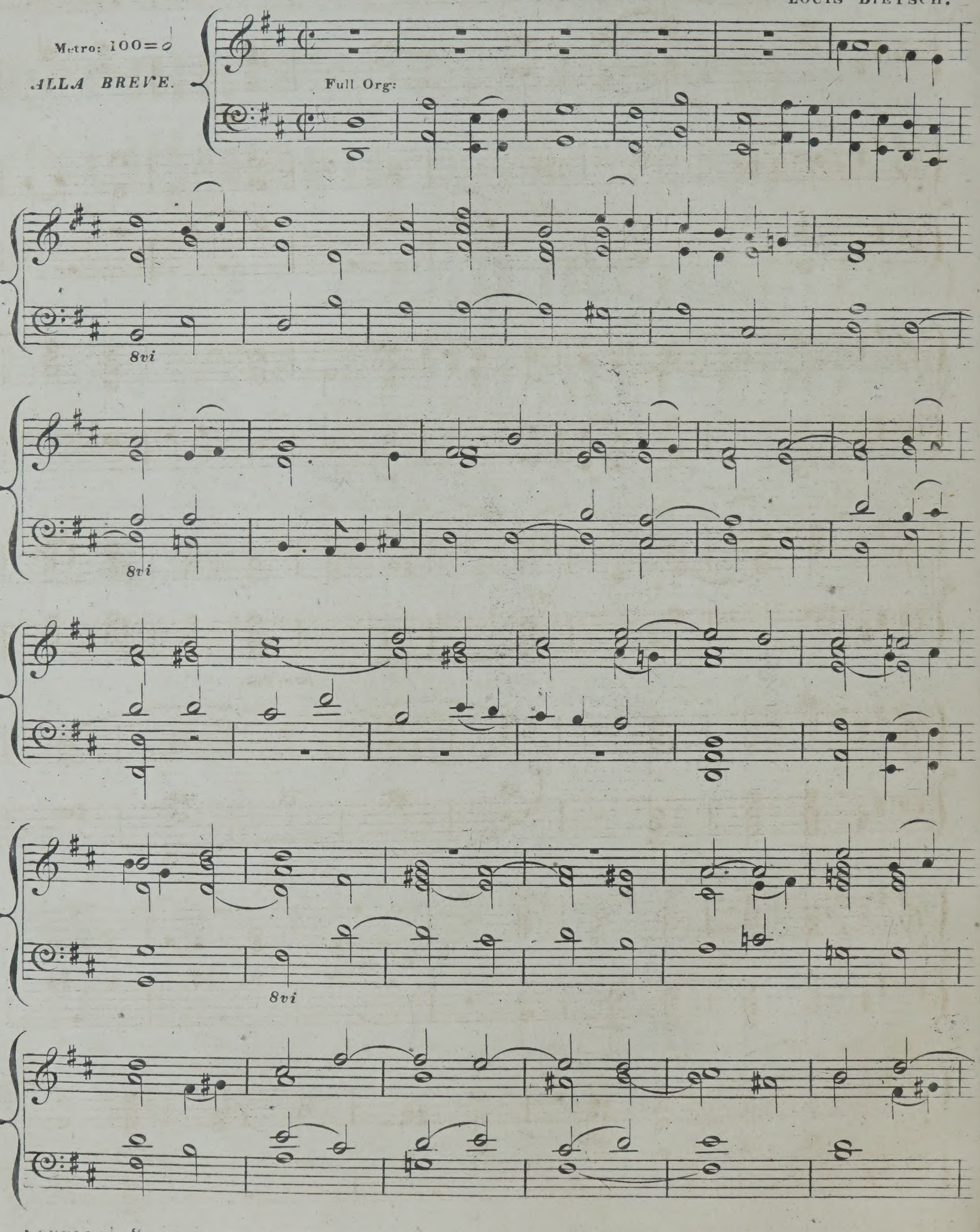

ALLEGRO MAESTOSO.
Metro: 80=♩
Full without Reeds
PED:
ff add Reeds
Sw:
p
Ch: Bass.
ff
PED:
Sw:
p
ff
p
Sw.
Ch:
Segue Fuga. Alla Breve.

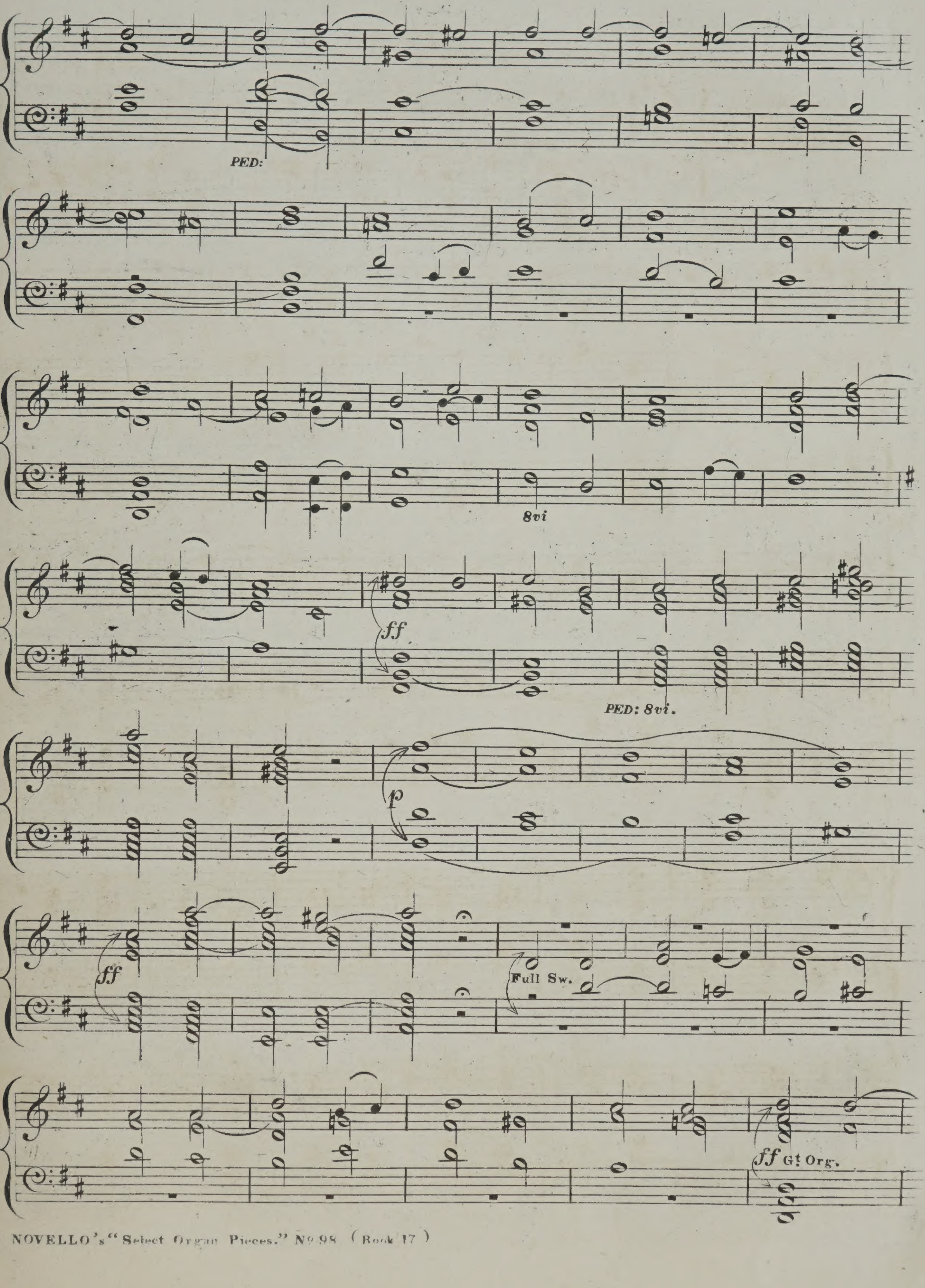
---

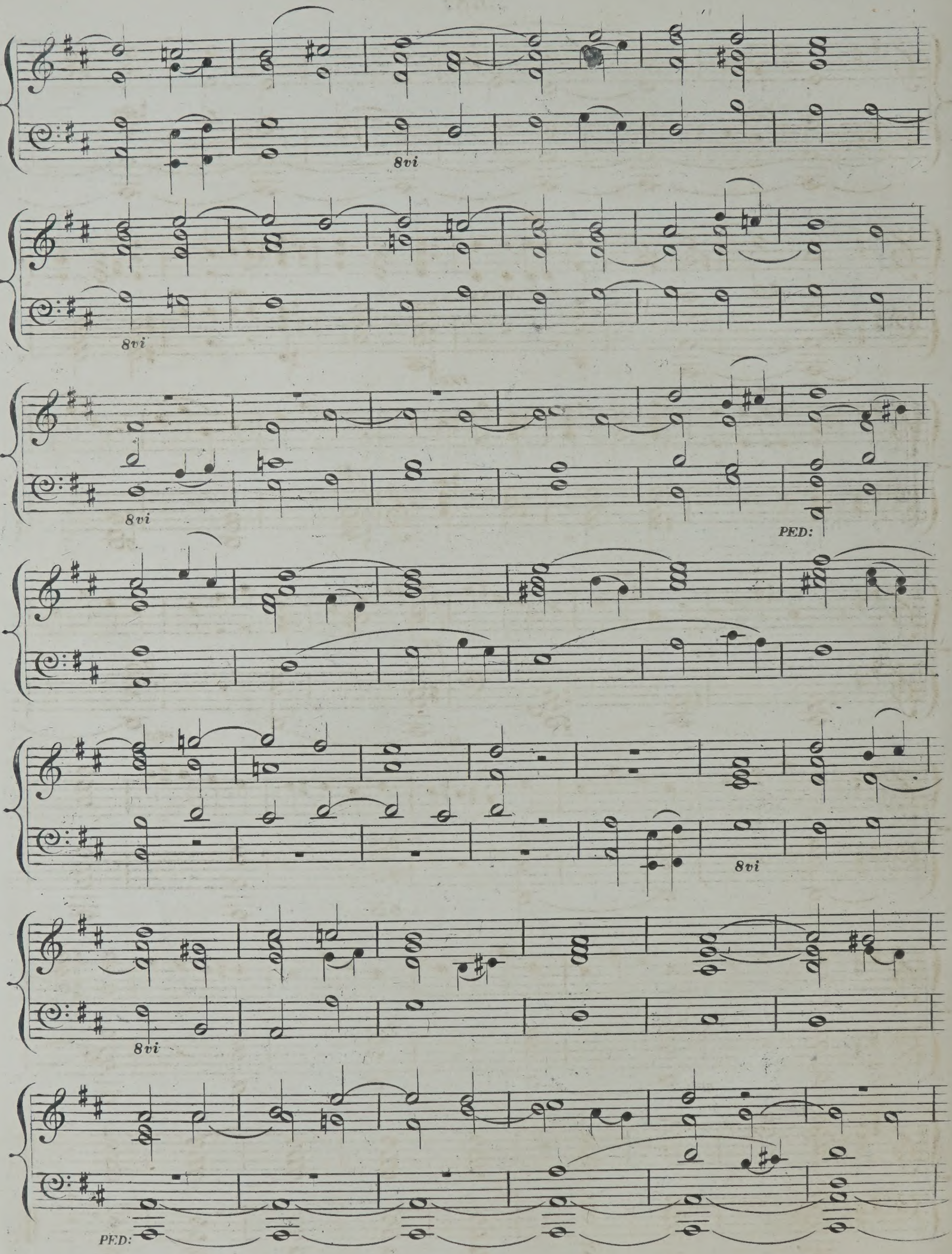
* NB. This Composer is the *Maitre de Chapelle* at the Church of *St Eustache*, at Paris, where the Grand Mass whence this ingenious specimen of modern counterpoint is taken, was performed for the first time on Easter Sunday, April 15th 1838.

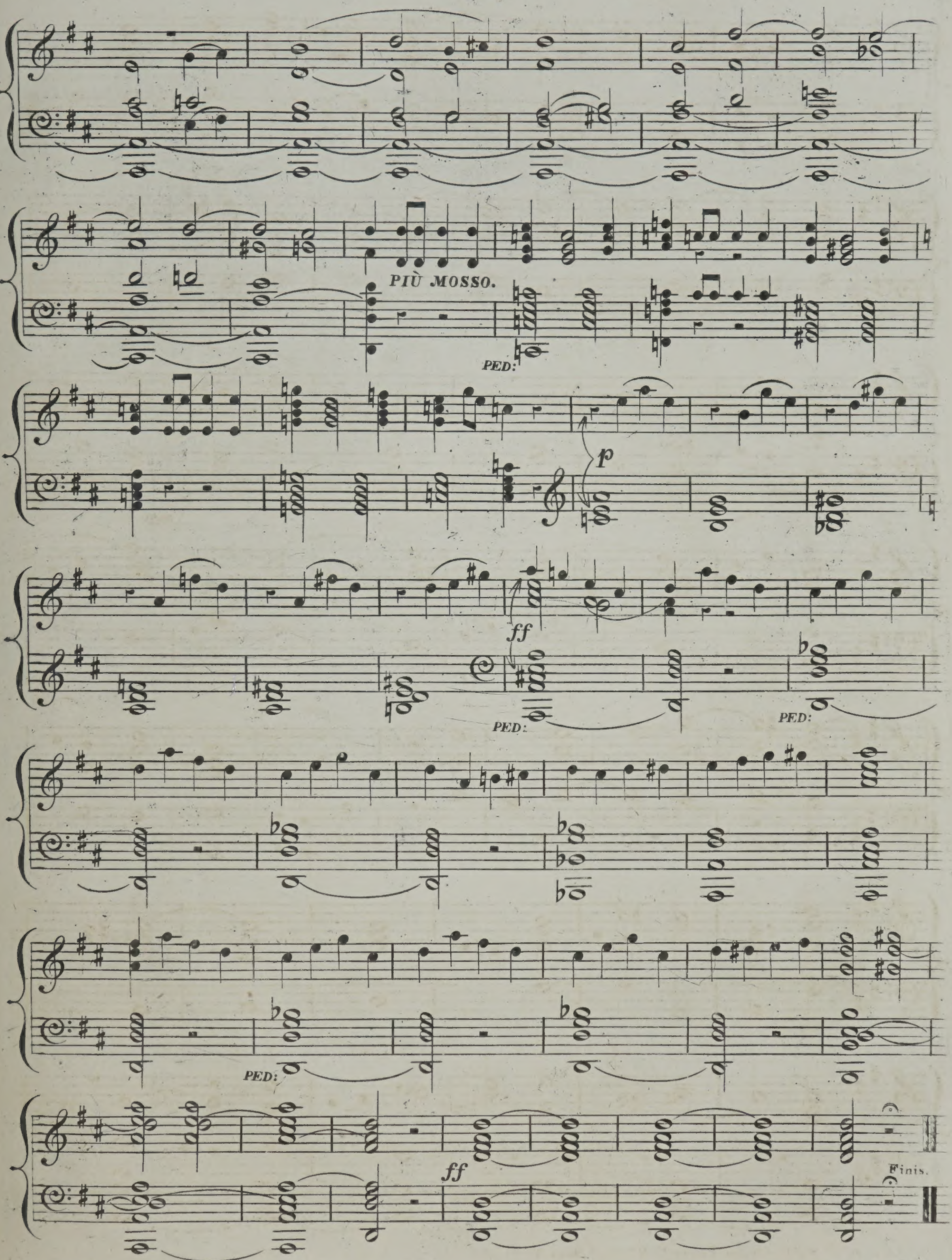
FUGA.

ALLA BREVE. Metro. 100 = 𝅗𝅥 **LOUIS DIETSCH.**


Metro: 100 = 𝅗𝅥
ALLA BREVE.
Full Org:
8vi
8vi
8vi


PED:
8vi
ff
PED: 8vi.
p
ff
Full Sw.
ff Gt Org.


8vi
8vi
8vi
PED:
8vi
8vi
PED:


PIÙ MOSSO.
PED:
p
ff
PED:
PED:
PED:
ff
Finis.

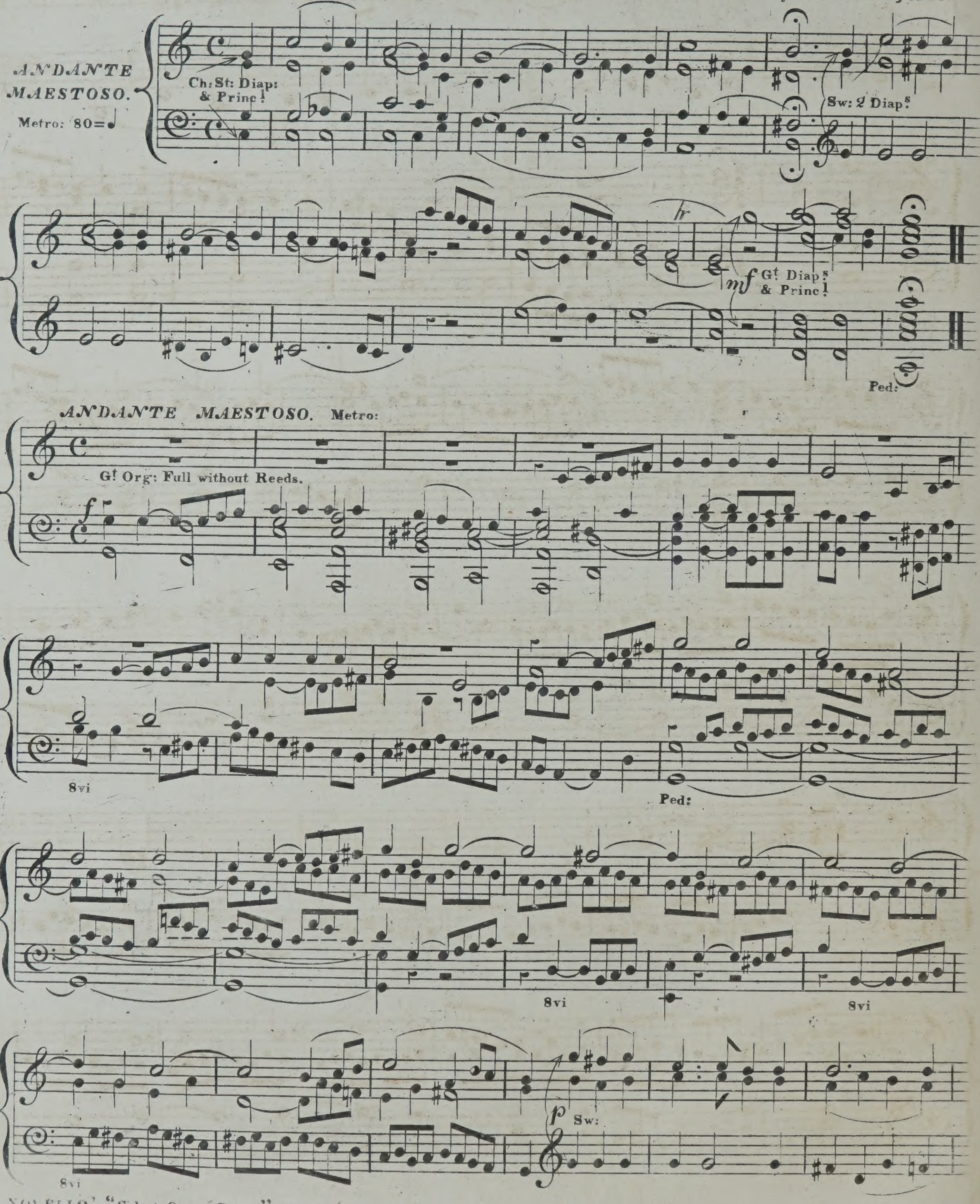
(End of Nº 98.)

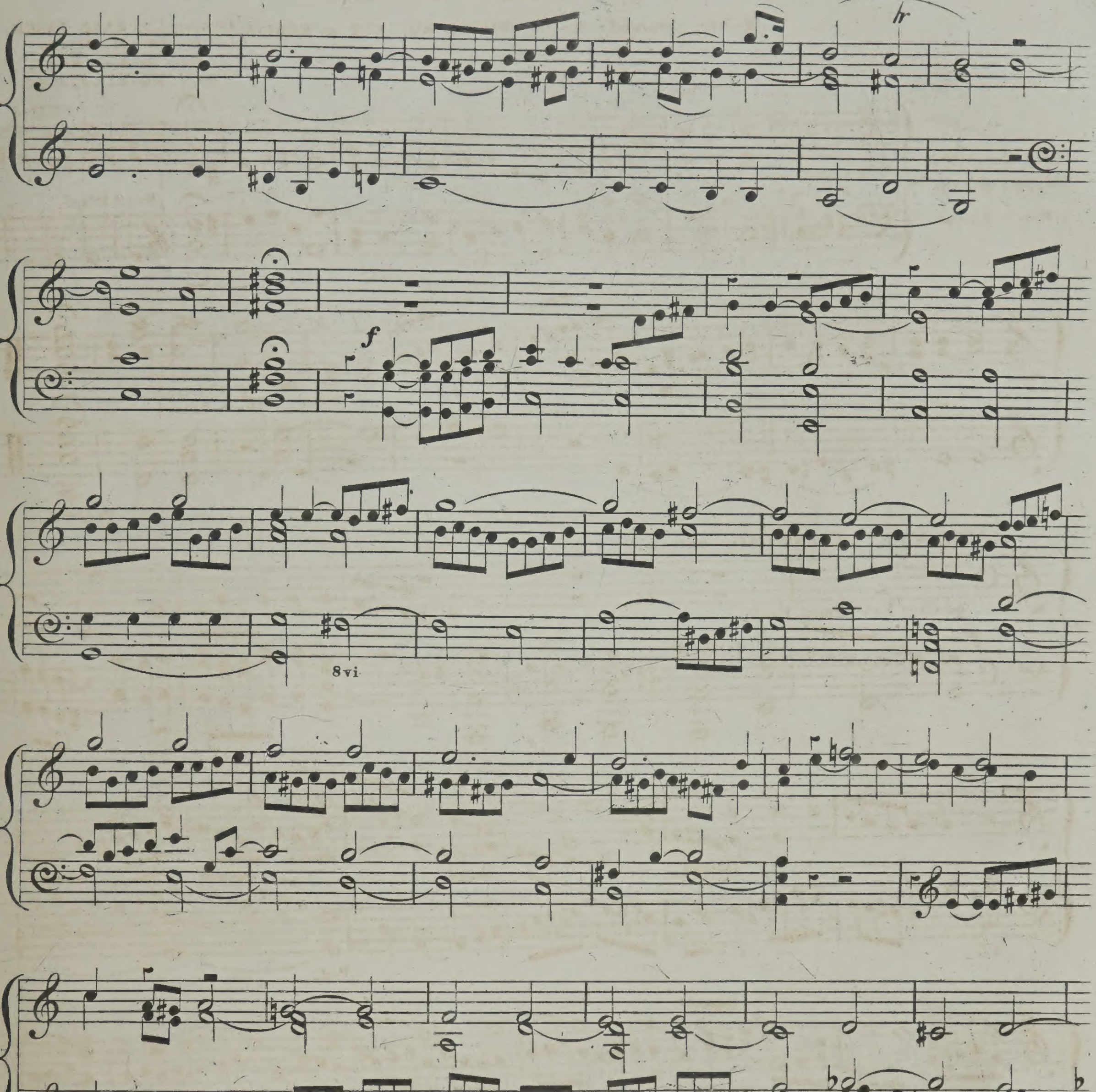
“BENIGNE FAC DOMINE.”

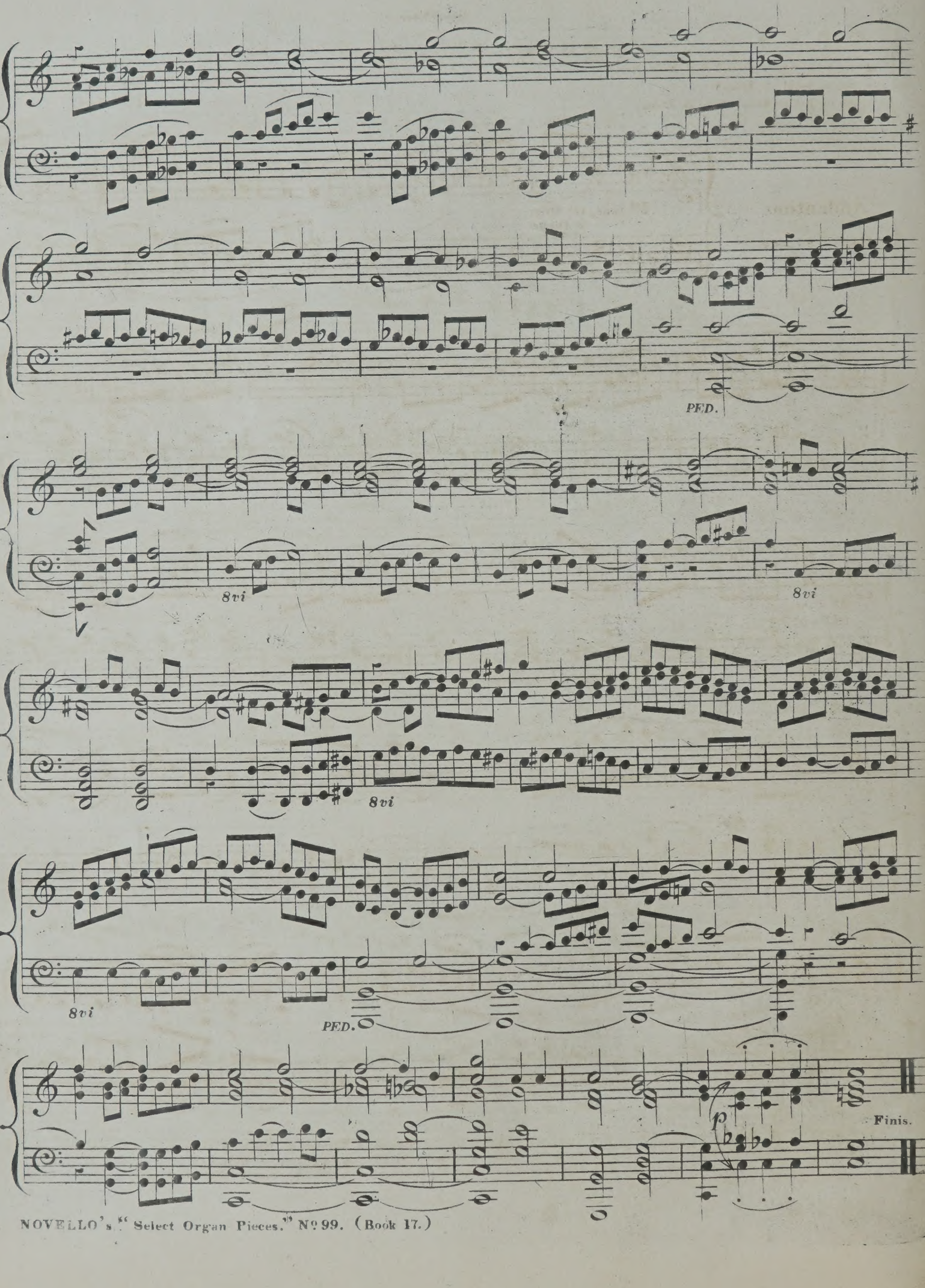
From the “MISERERE” for 2 Choirs.

Written expressly for the VOCAL SOCIETY at BERLIN.

Composed by KARL FASCH.
Arr^{d} for the Organ
from the Vocal Score,
by V. NOVELLO, 1840.


ANDANTE MAESTOSO.
Metro: 80=♩
Ch: St: Diap: & Princ!
Sw: 2 Diaps
tr
mf
Gt Diaps & Princ!
Ped:
ANDANTE MAESTOSO. Metro:
Gt Org: Full without Reeds.
f
8vi
Ped:
8vi
8vi
8vi
p
Sw:


f
8vi
8vi

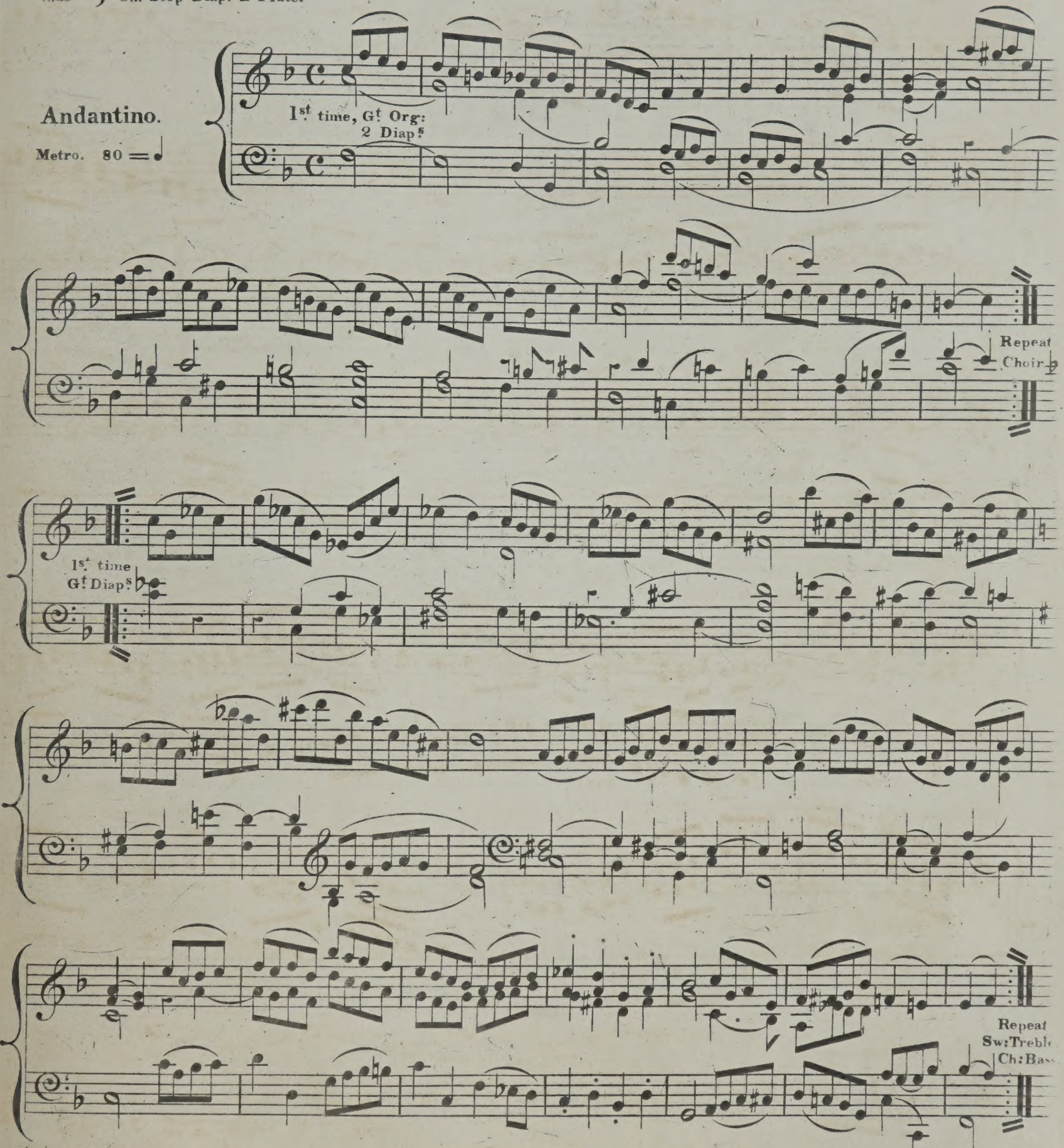

PED.
8vi
8vi
8vi
8vi
PED.
p
Finis.

A FANTASY.

From an unpublished M.S. in the Possession of the Editor.

Prepare the Stops thus:
Sw: 2 Diap.s & a Soft Reed.
Gt. 2 Diap.s
Ch: Stop Diap: & Flute.

Composed by SAMUEL WESLEY,*
June 14th 1809.


Andantino.
Metro. 80 = ♩
1st time, Gt Org: 2 Diap.s
Repeat Choir
1st time Gt Diap.s
Repeat Sw: Treble Ch: Bass

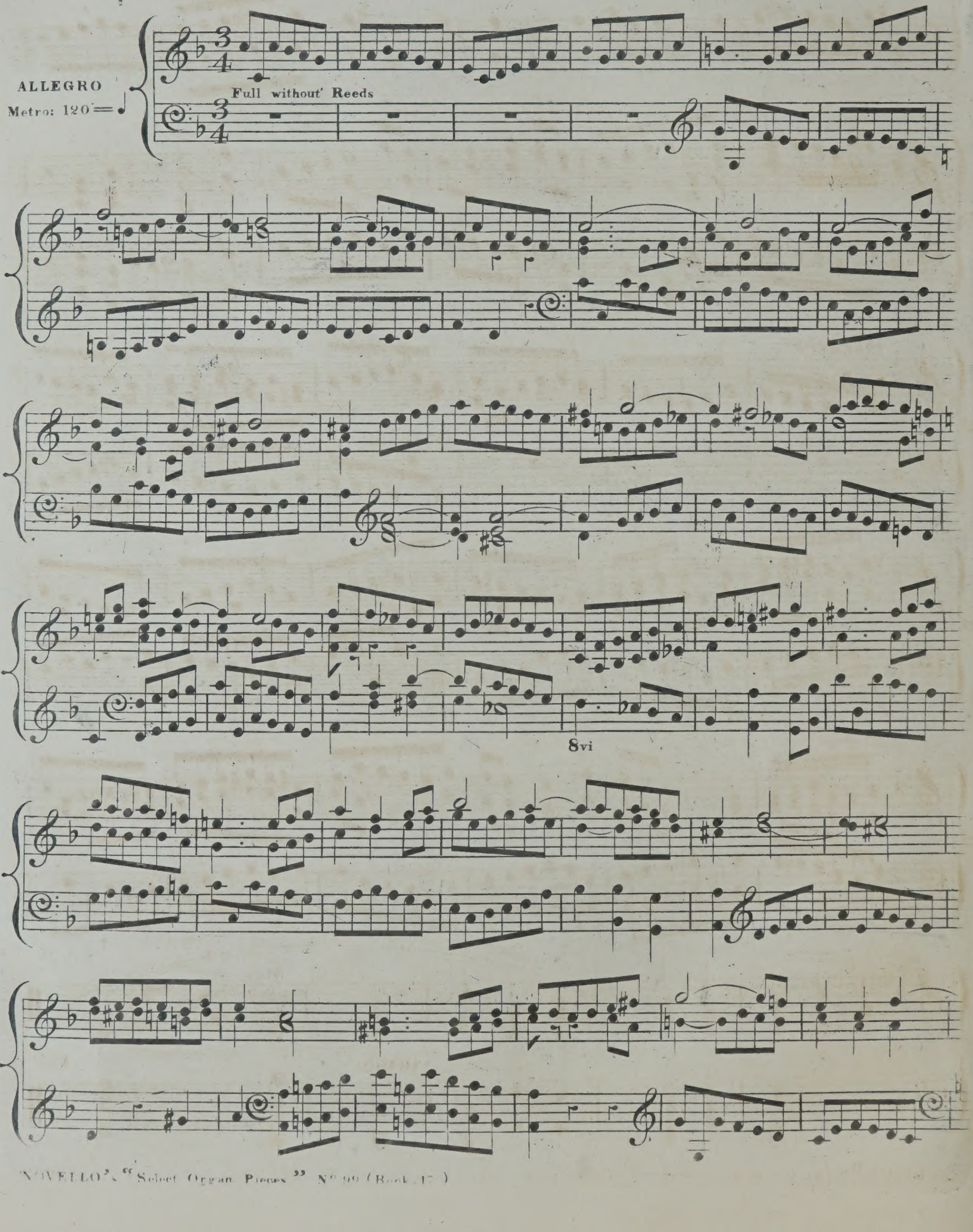
---

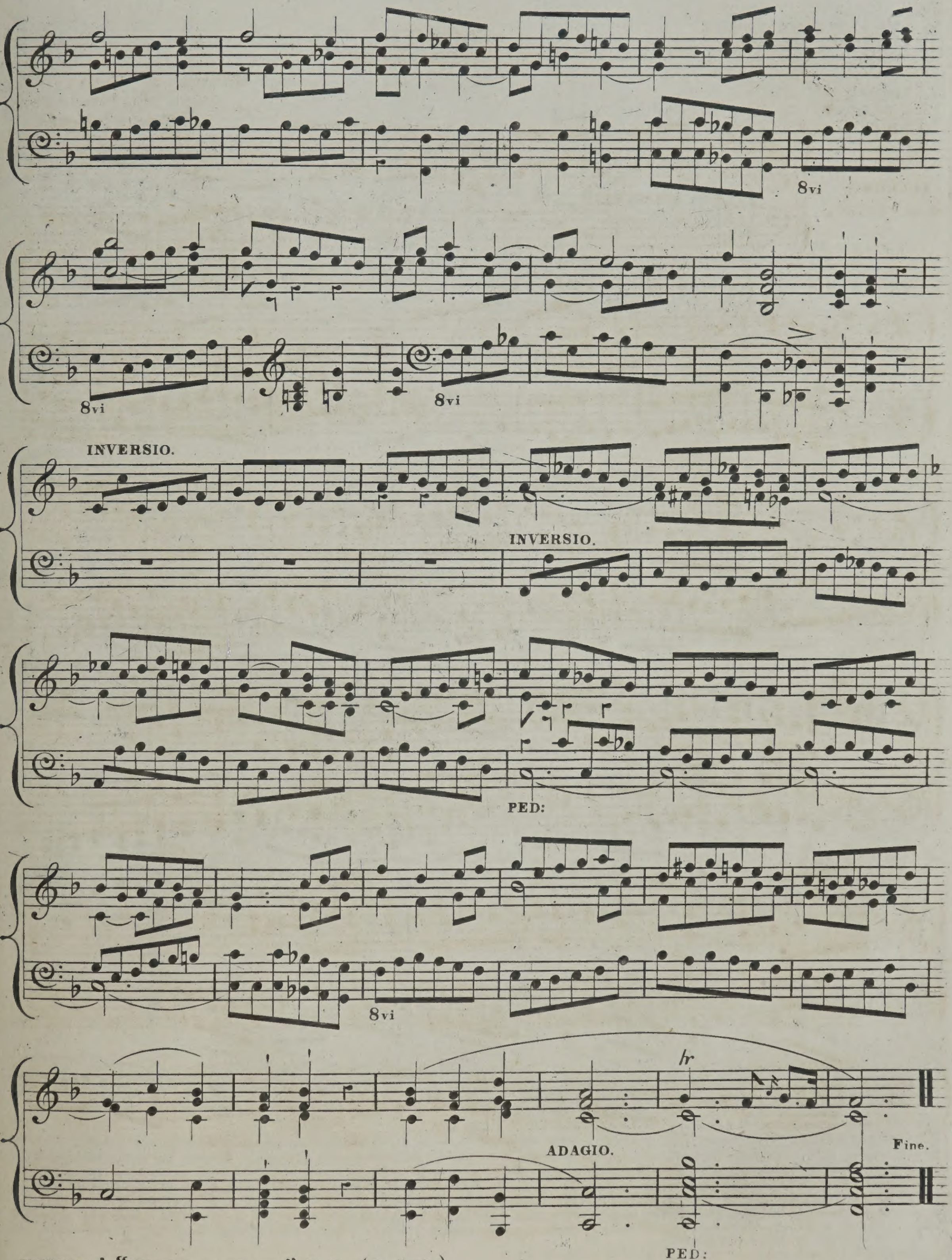
* This tasteful & charming little Air was written expressly to please a Friend & Brother Organist, who was desirous of having, as a specimen of Samuel Wesley's inventive fancy & fluent facility, an Impromptu Movement in a smooth & flowing style: the above elegant little Gem was the immediate result of the application & request that had been made to that great Musical Genius, & obligingly kind friend.

FUGATO

IN TRIPLE TIME.

DUPUIS & NOVELLO.


ALLEGRO
Metro: 120 = ♩
Full without Reeds
8vi


8vi
8vi
8vi
INVERSIO.
INVERSIO.
PED:
8vi
ADAGIO.
Fine.
PED:

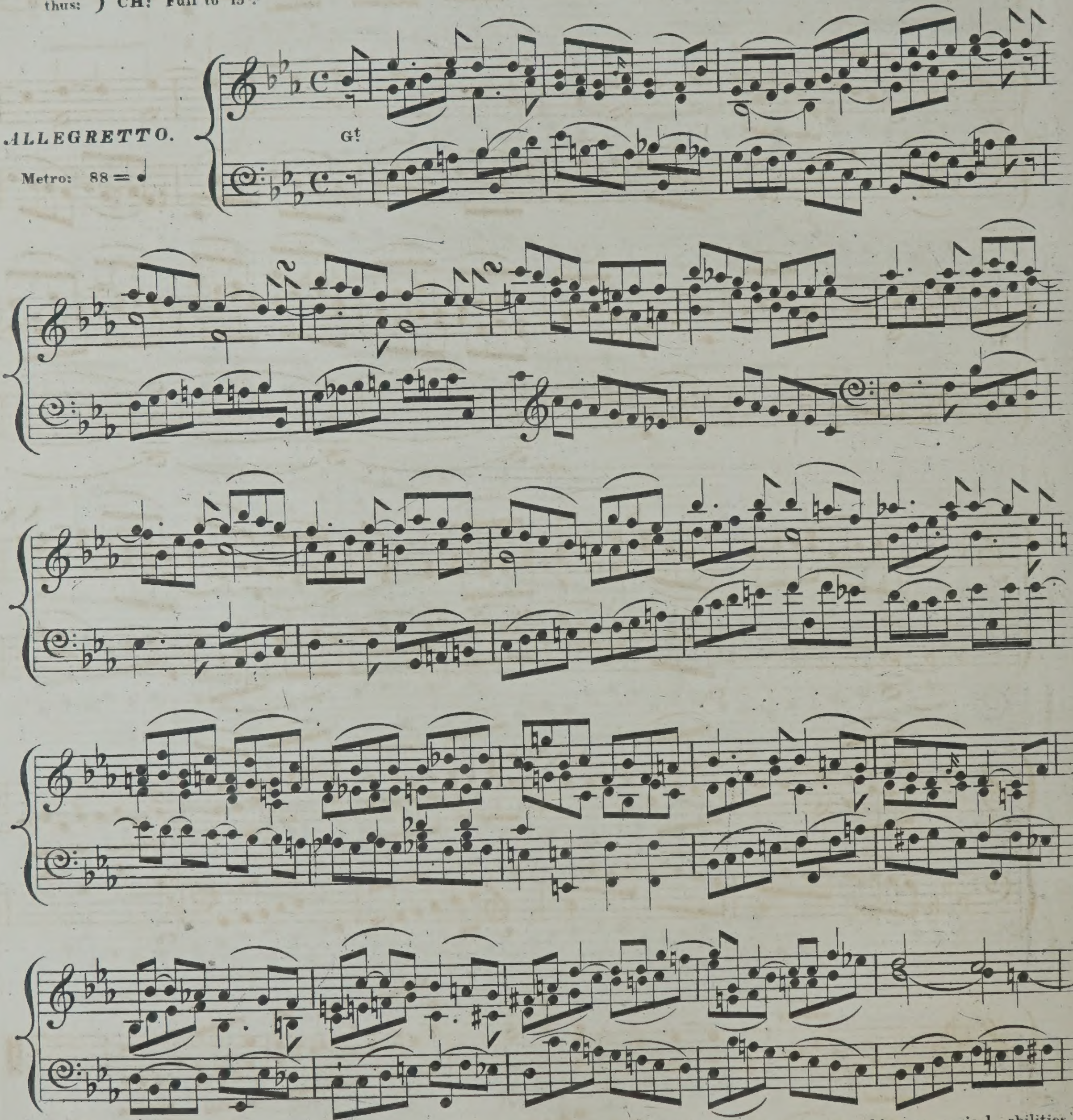
AN ARIOSO MOVEMENT

FOR THE

ORGAN *

Prepare the Stops thus:
SW: Full with Reeds.
Gt. 2 Diaps. & Princl.
CH: Full to 15th

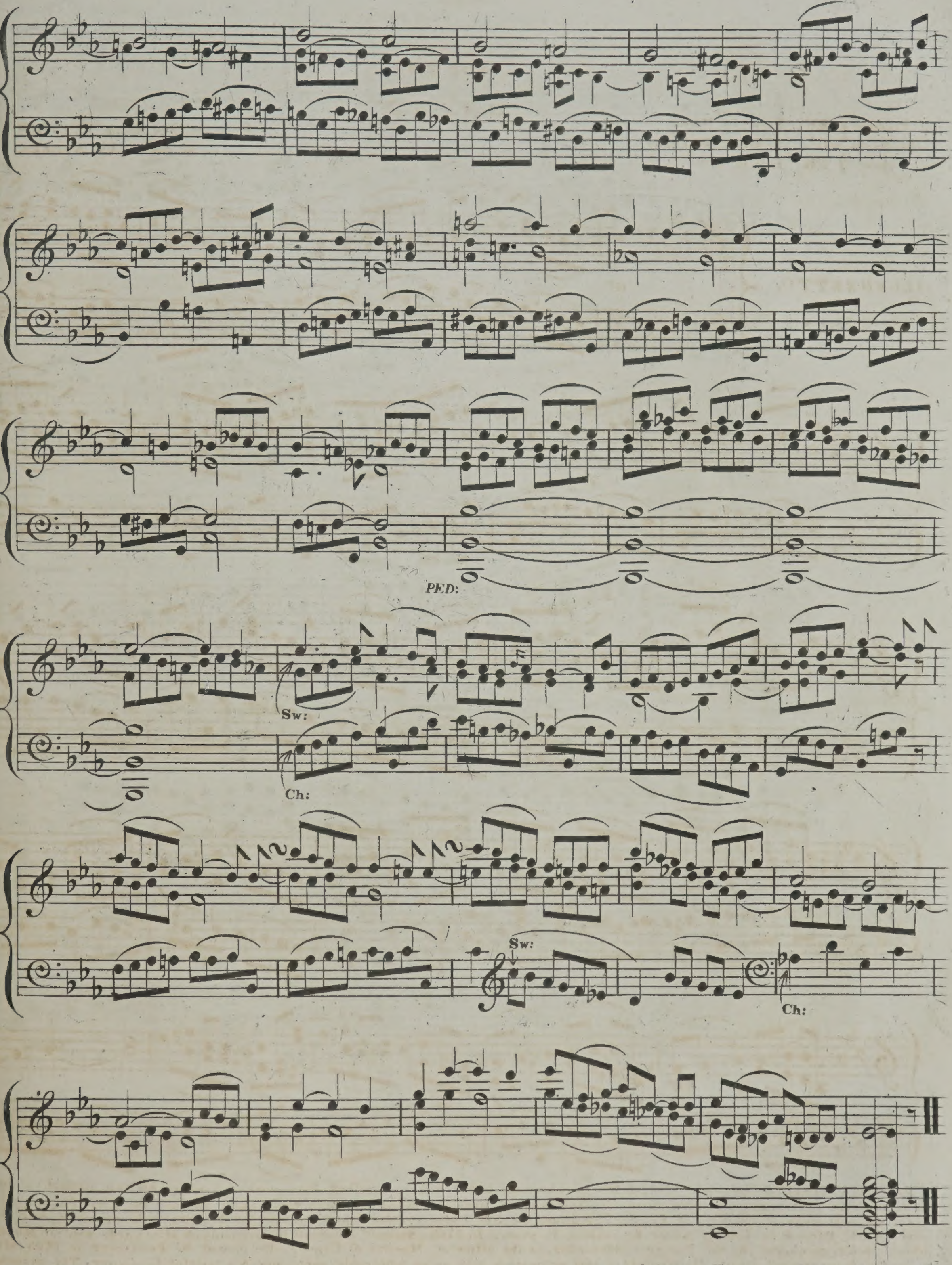
Adapted from STEIBELT.
by CHARLES STOKES.



---

*DANIEL STEIBELT was born in 1755, at Berlin, where his father was an excellent Piano-maker, & where his own musical abilities & remarkable skill in playing upon those fine Instruments, were developed at a very early age. He had the good fortune to obtain the patronage of the King of Prussia, (William the 3rd) who enabled him to pursue his Studies in Composition, & to travel both to Paris & to London, where he resided 15 years. In 1799, Steibelt returned to Germany, & afterwards went to Russia, where he was nominated, by the Emperor Alexander, to the office of Maestro di Capella. He died at St. Petersburg in 1823, after a painful & protracted illness. He was held in just estimation both as an admirable performer & a tasteful Composer. The principal characteristics of his playing were, bold decision, variety of expression, & powerful effect, united to singular beauty of fingering, refinement of taste, & delicacy of manner.

NOVELLO'. "Select Organ Pieces." No. 100. (Book 17.)



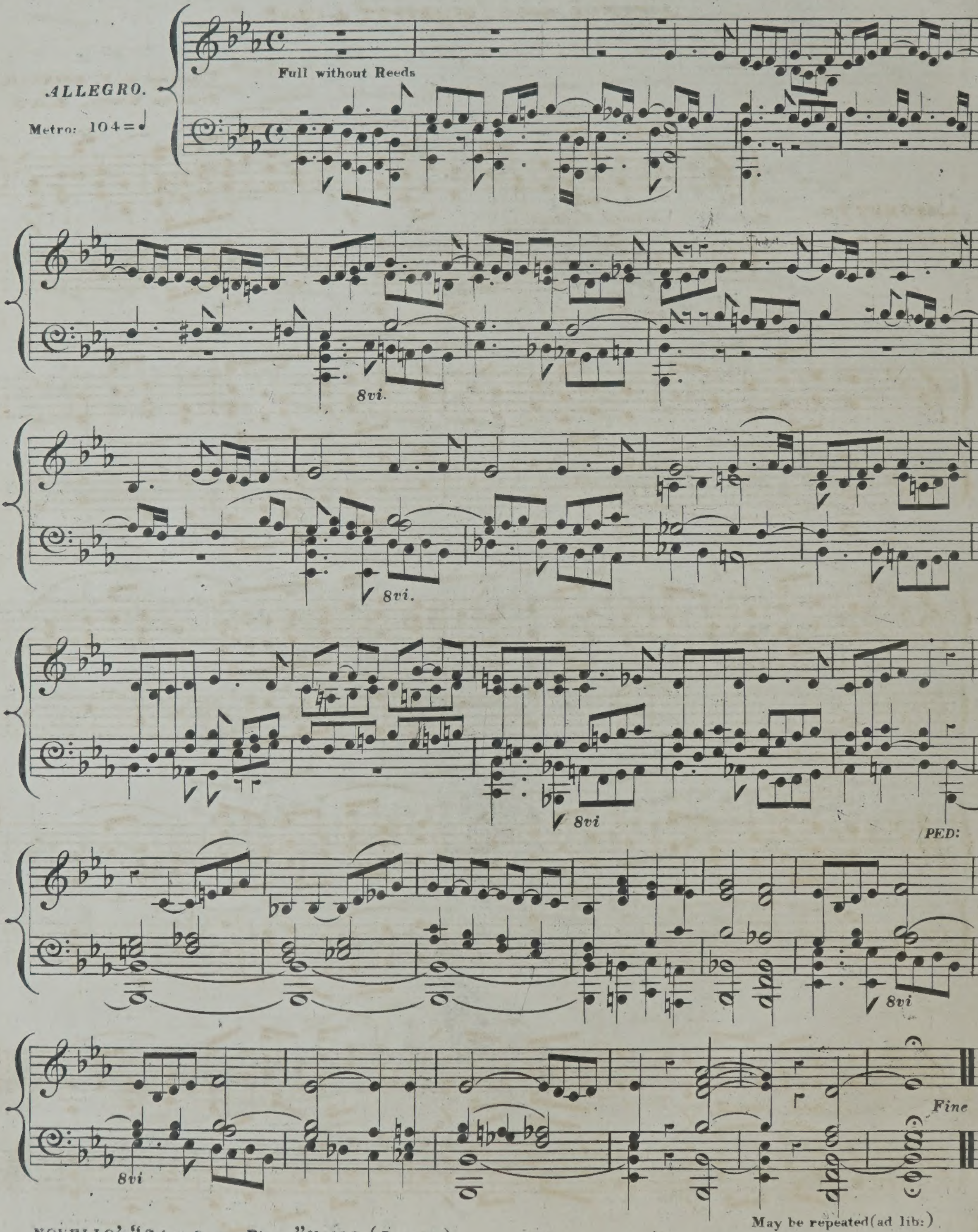
NB: This Voluntary may be terminated, at the option of the Performer, by the following Fugato in E flat, by HASLINGER, of Vienna.

"AMEN."

CHORAL FUGATO,

at the end of the "Gloria."

From the Mass, No 2, for 4 *Male* Voices.
Composed by **HASLINGER**, of Vienna.
Adapted for the Organ, from the Full Score,
by **NOVELLO**, 1840.

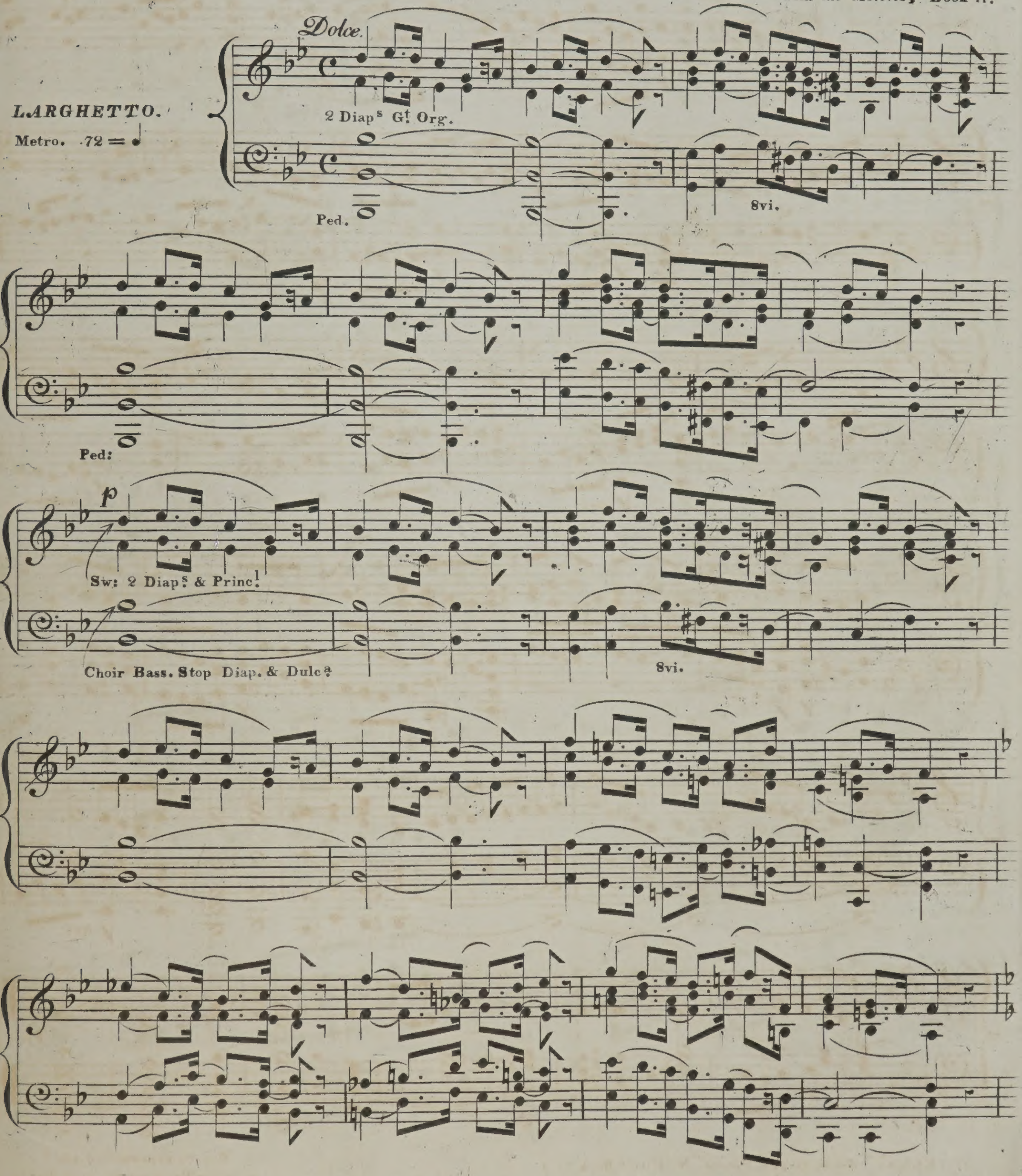

ALLEGRO.
Metro: 104=♩
Full without Reeds
8vi.
8vi.
8vi
PED:
8vi
8vi
Fine

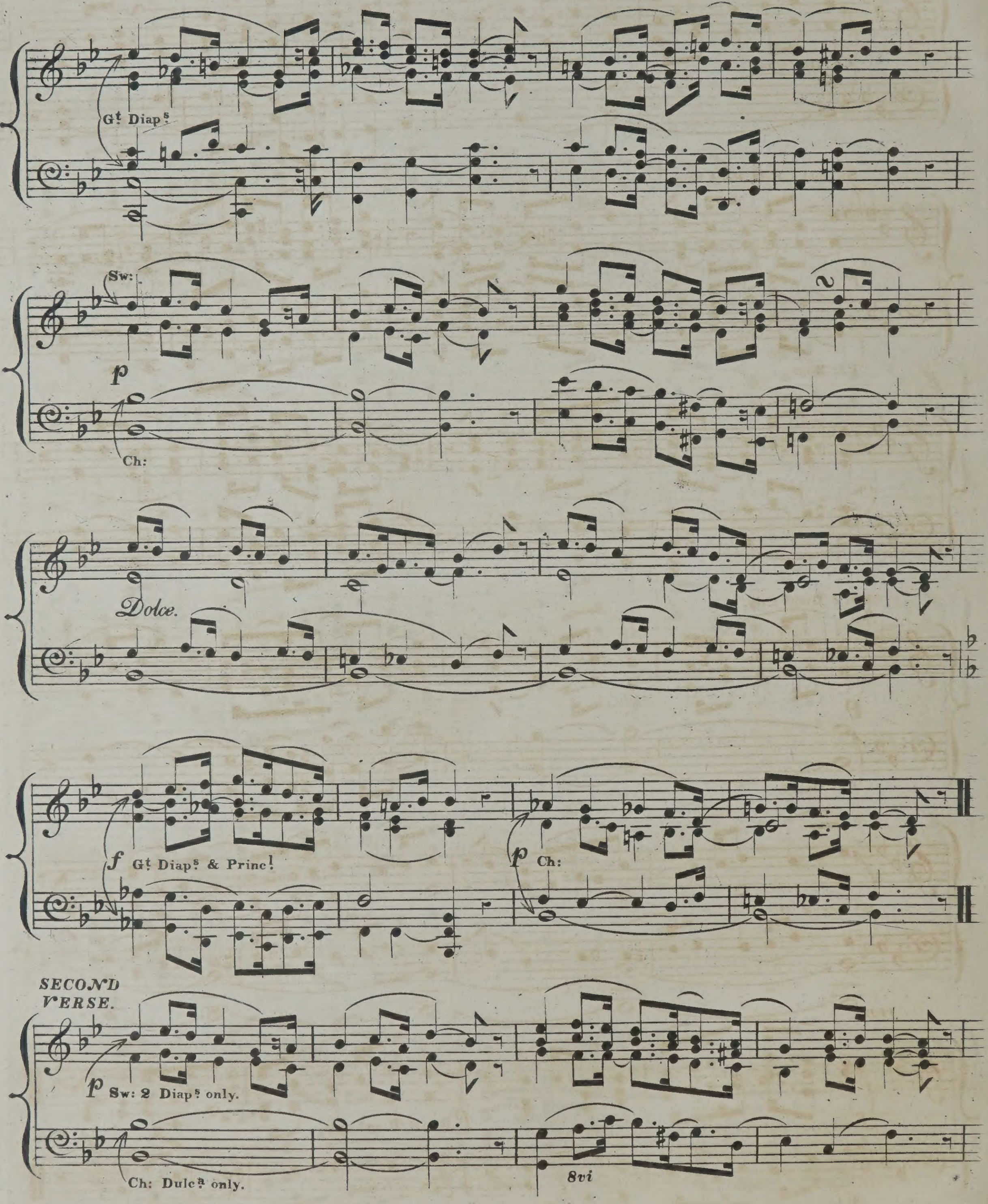
May be repeated (ad lib:)
with the Trumpet & other Reeds.

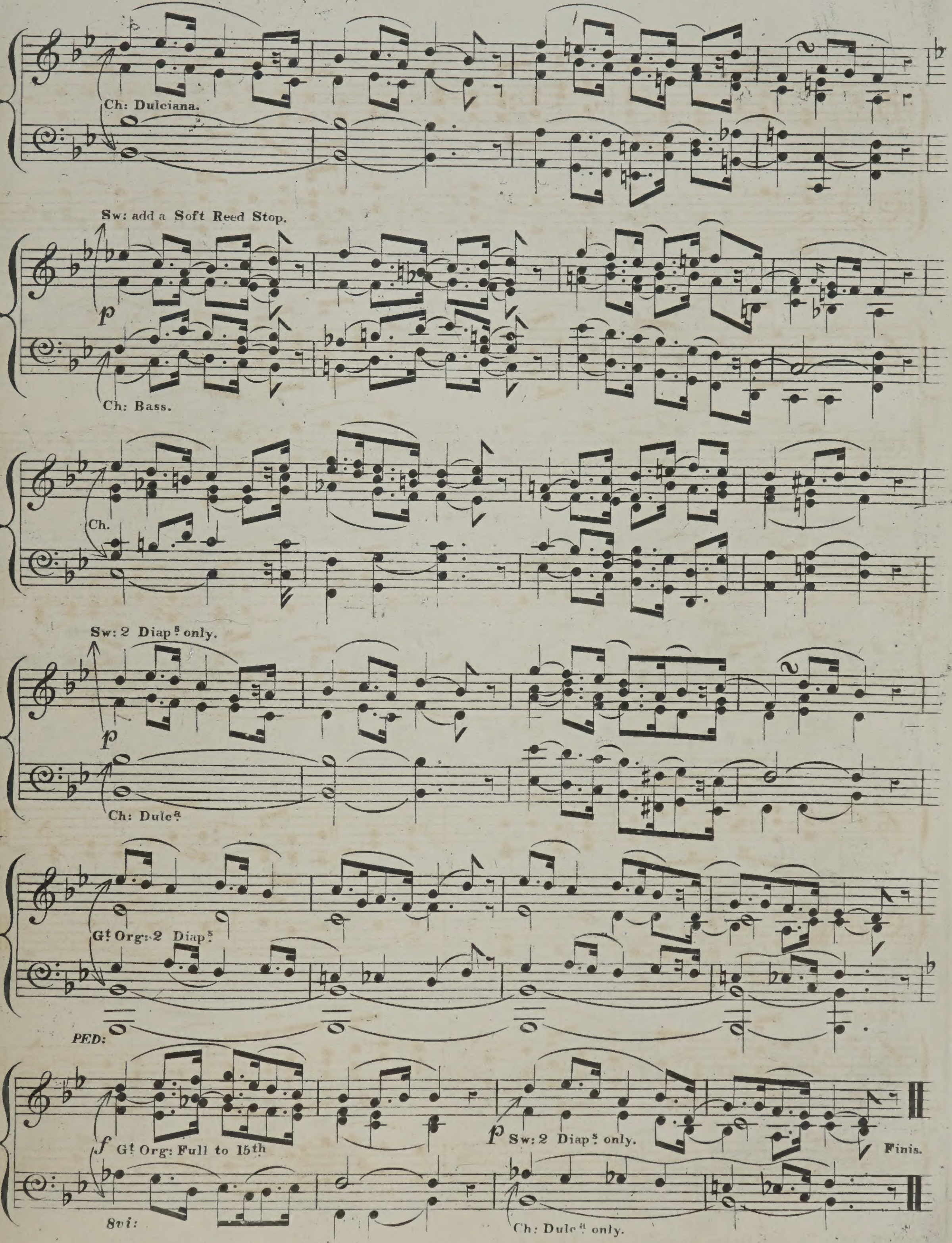
"SANCTA MARIA."

A TENOR SOLO, QUARTETT & CHO.s

Composed by **V. NOVELLO.**
From the Motetts, Book II.


LARGHETTO.
Metro. 72 = ♩
Dolce.
2 Diaps Gt. Org.
Ped.
8vi.
Ped:
p
Sw: 2 Diaps. & Princl.
Choir Bass. Stop Diap. & Dulca.
8vi.


Gt. Diaps.
Sw:
p
Ch:
Dolce.
f Gt. Diaps. & Princl.
p Ch:
SECOND VERSE.
p Sw: 2 Diaps. only.
Ch: Dulca. only.
8vi


Ch: Dulciana.
Sw: add a Soft Reed Stop.
p
Ch: Bass.
Ch.
Sw: 2 Diap^s. only.
p
Ch: Dulc^a.
G^t. Org: 2 Diap^s.
PED:
f G^t. Org: Full to 15^th
8vi:
p Sw: 2 Diap^s. only.
Ch: Dulc^a. only.
Finis.

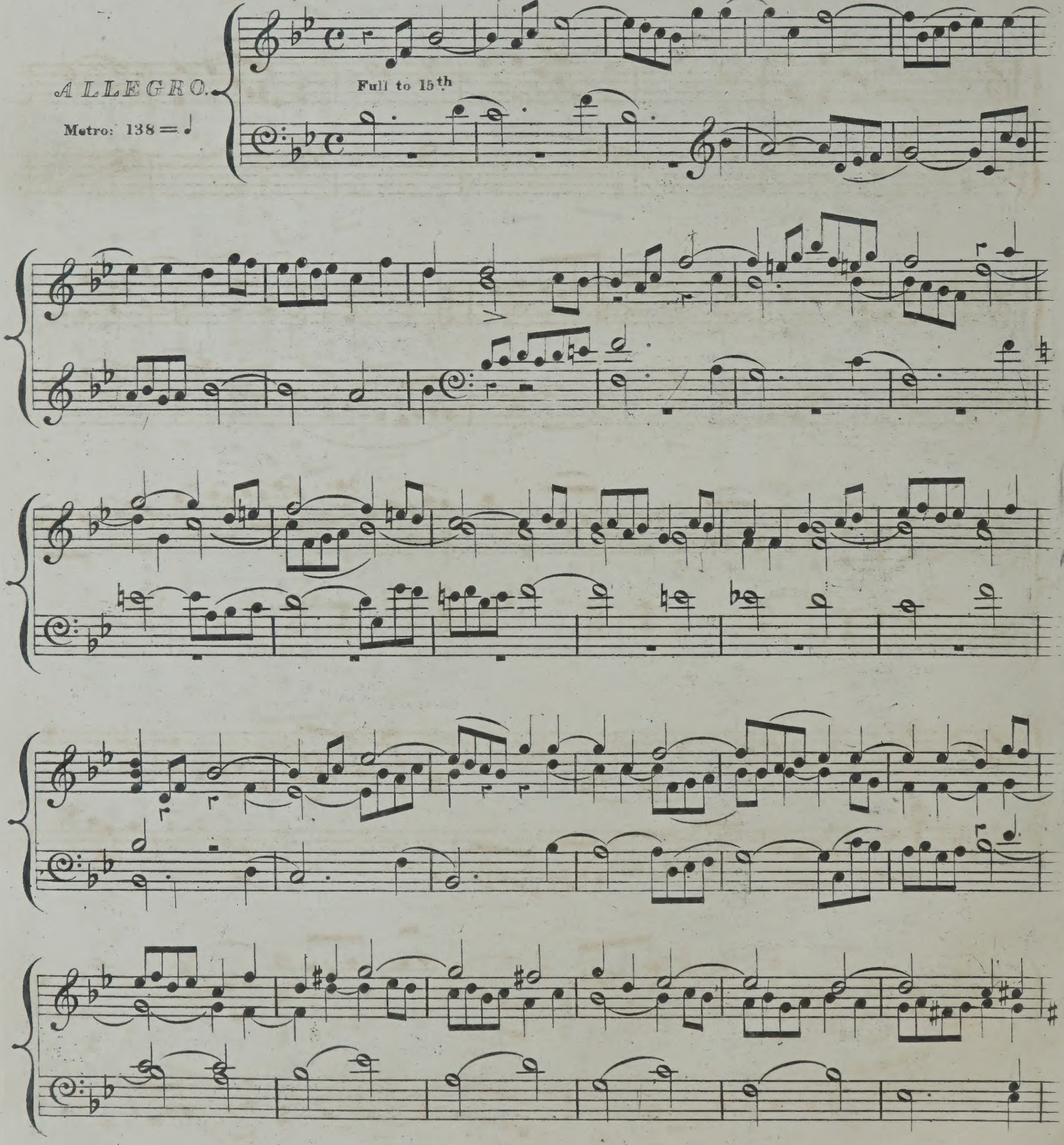
(End of N^o. 100.)

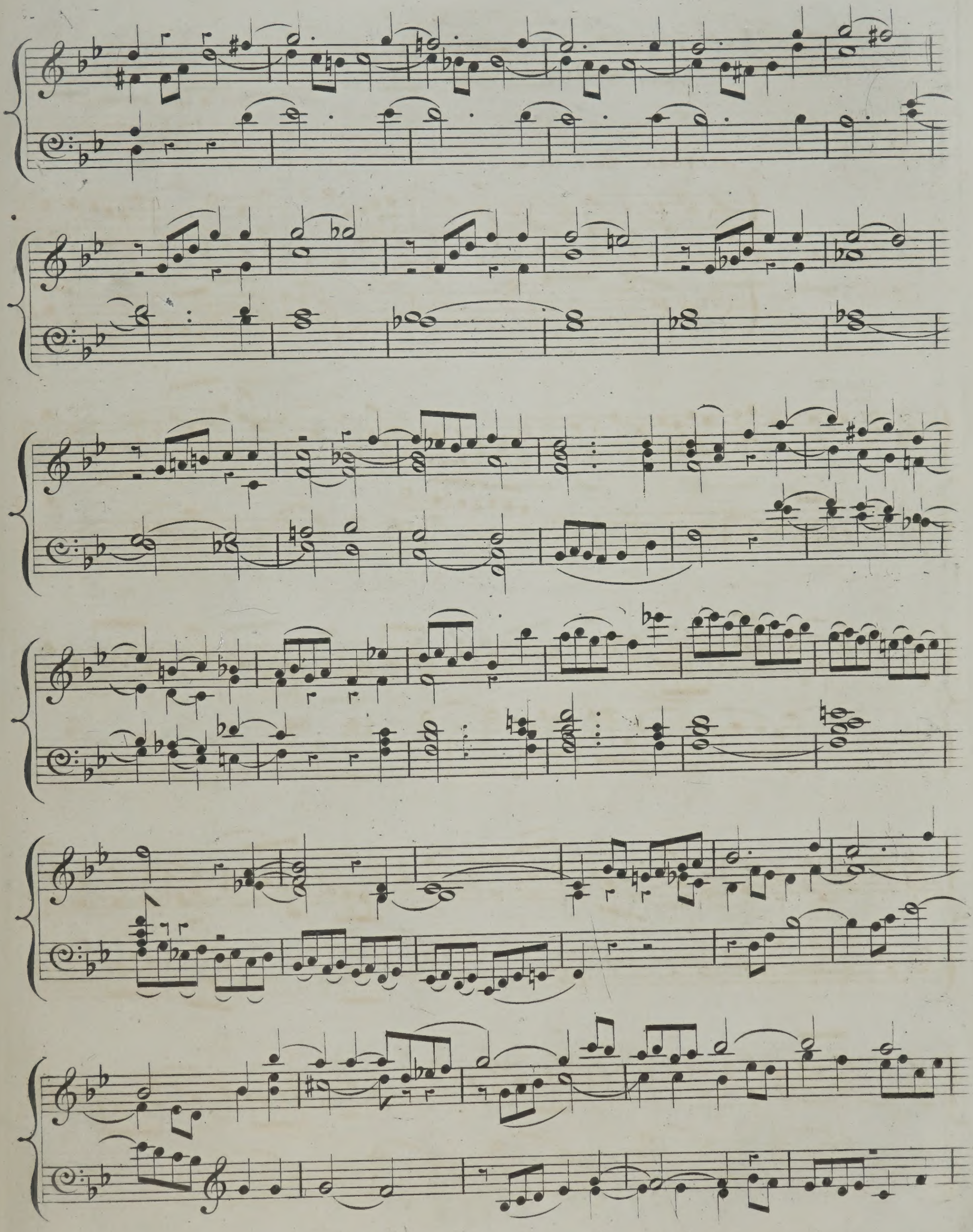
A MOVEMENT,

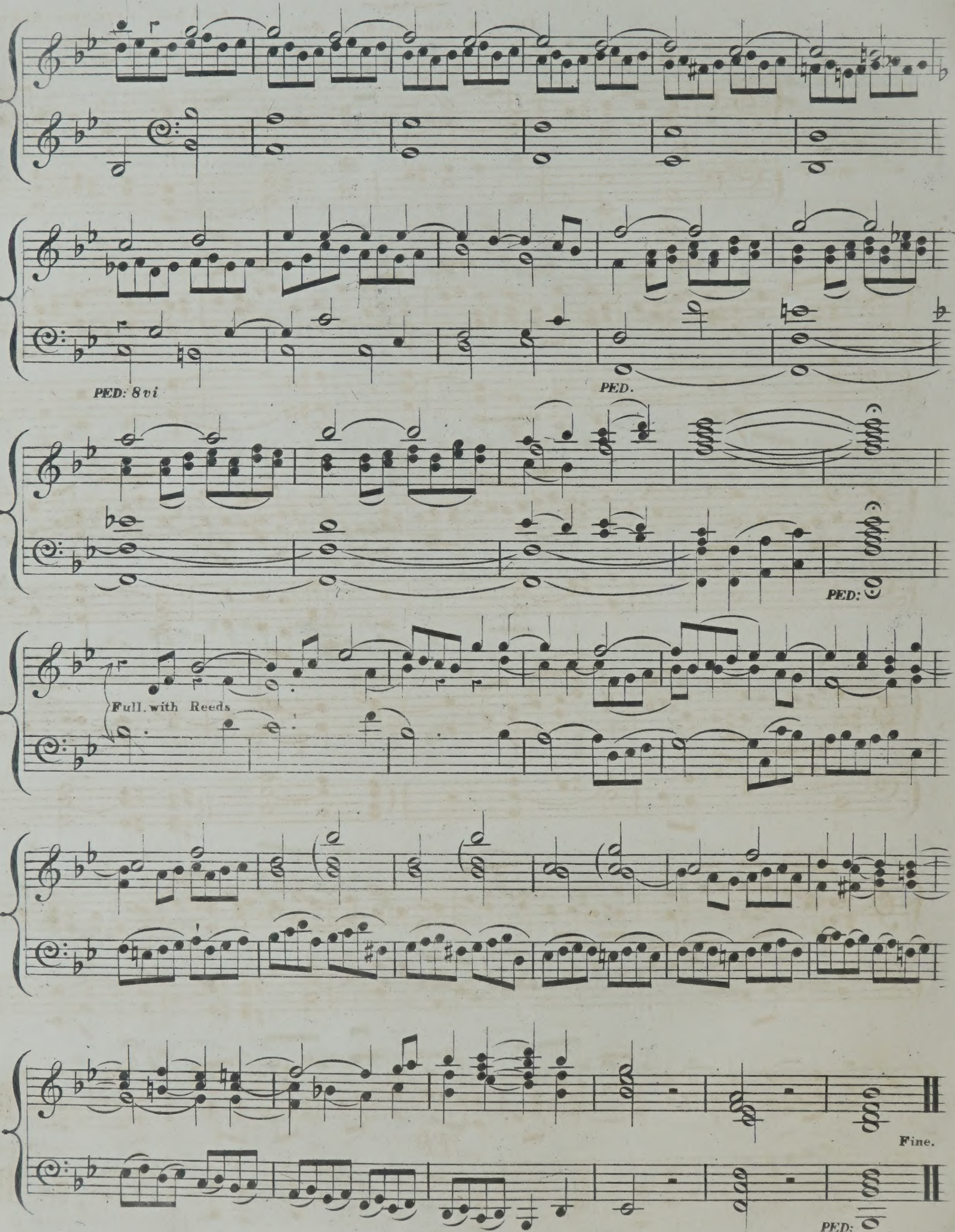
In the FUGATO Style.

Composed by Wm RUSSELL,
New & improved Edition,
with a few Curtailments, by
V. NOVELLO, 1840.

ALLEGRO. Metro: 138 = ♩


ALLEGRO.
Metro: 138 = ♩
Full to 15th

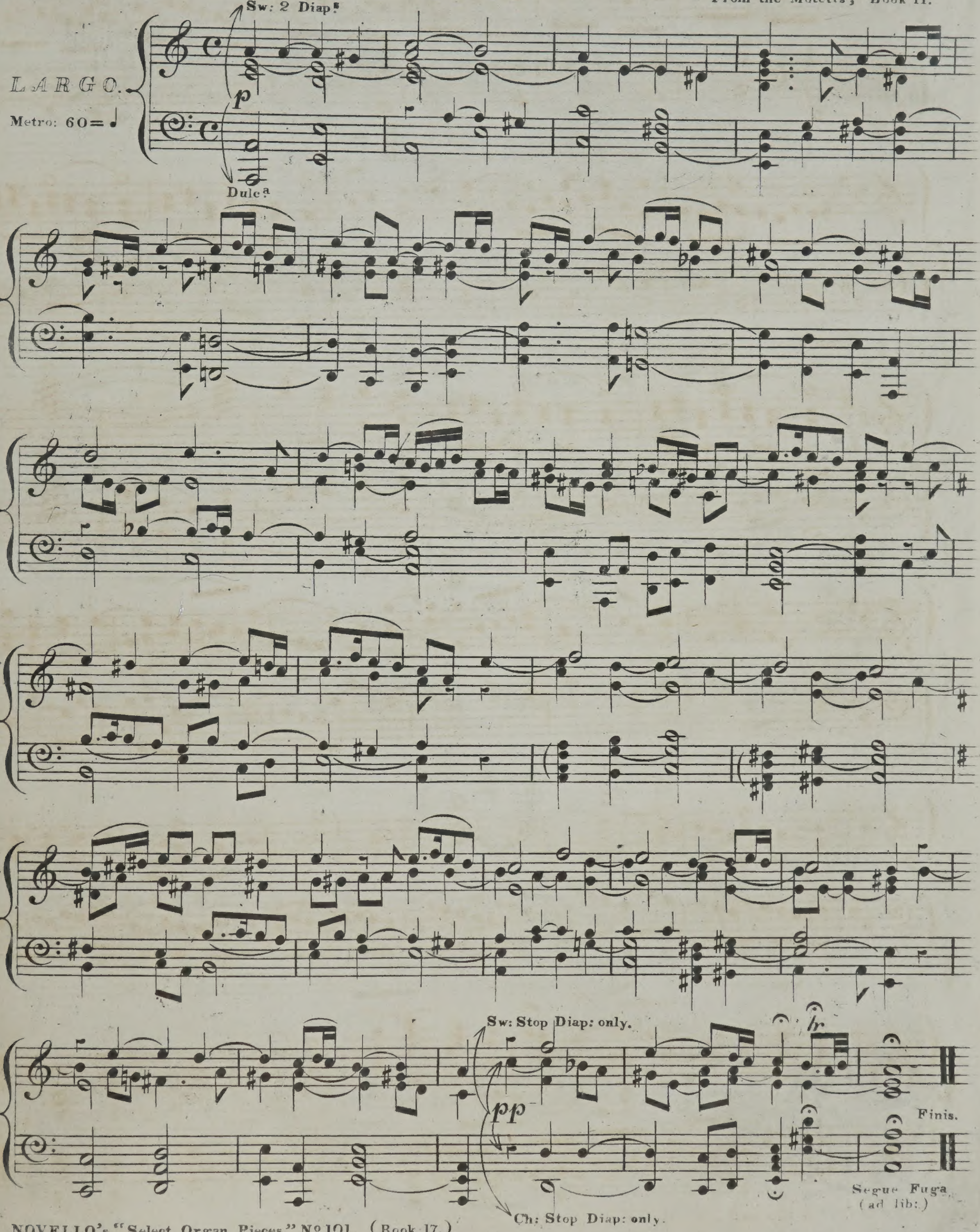



PED: 8vi
PED.
PED:
Full. with Reeds
Fine.
PED:

"MISERERE NOBIS."

Trio, 2 Soprani & a Bass.

Arr^d from **GIACOMO PERTI,**
by **V. NOVELLO.**
From the Motetts, Book 11.

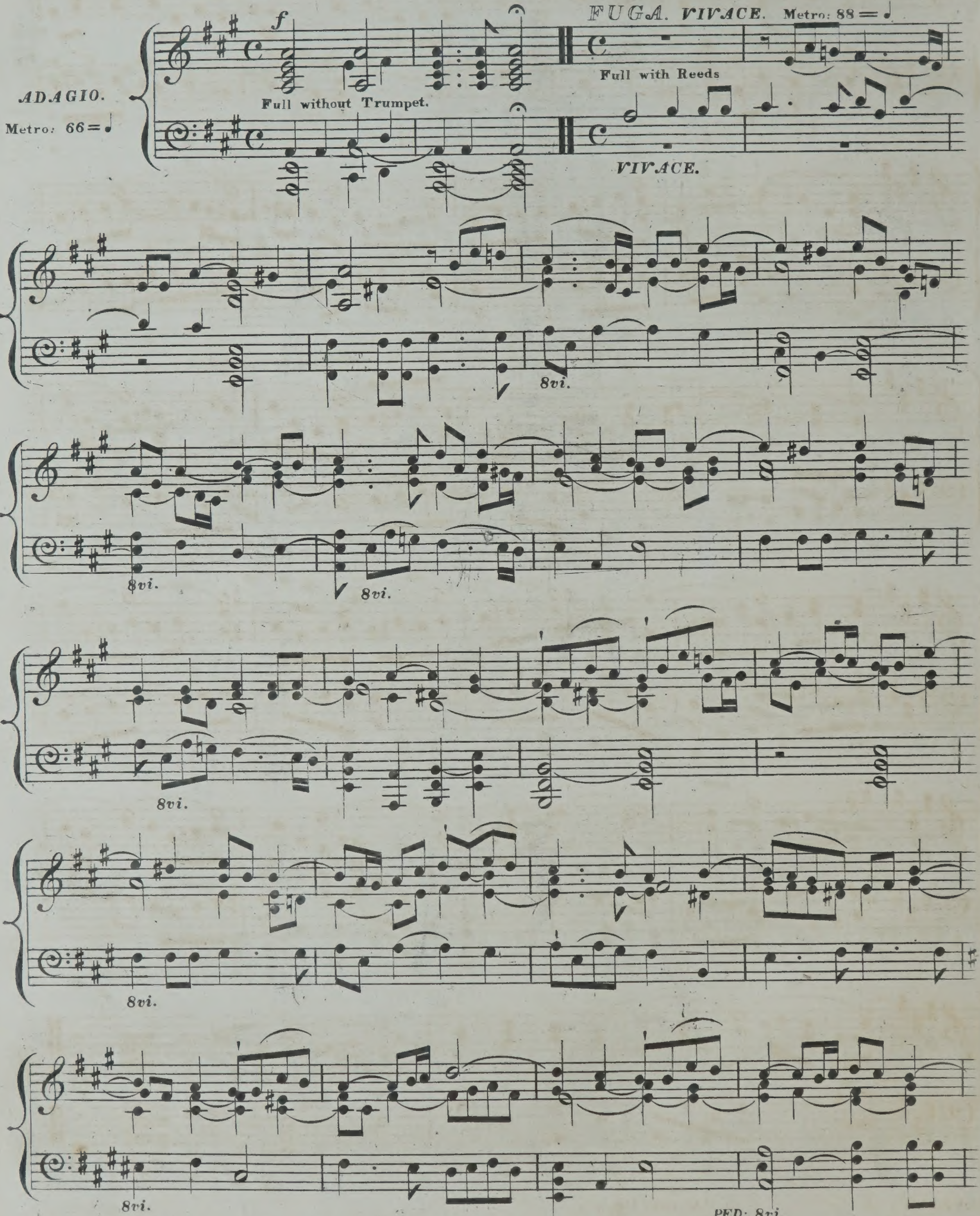

Sw: 2 Diap^s
LARGO.
Metro: 60 = ♩
p
Dulc^a
Sw: Stop Diap: only.
pp
tr
Finis.
Segue Fuga (ad lib:)
Ch: Stop Diap: only.

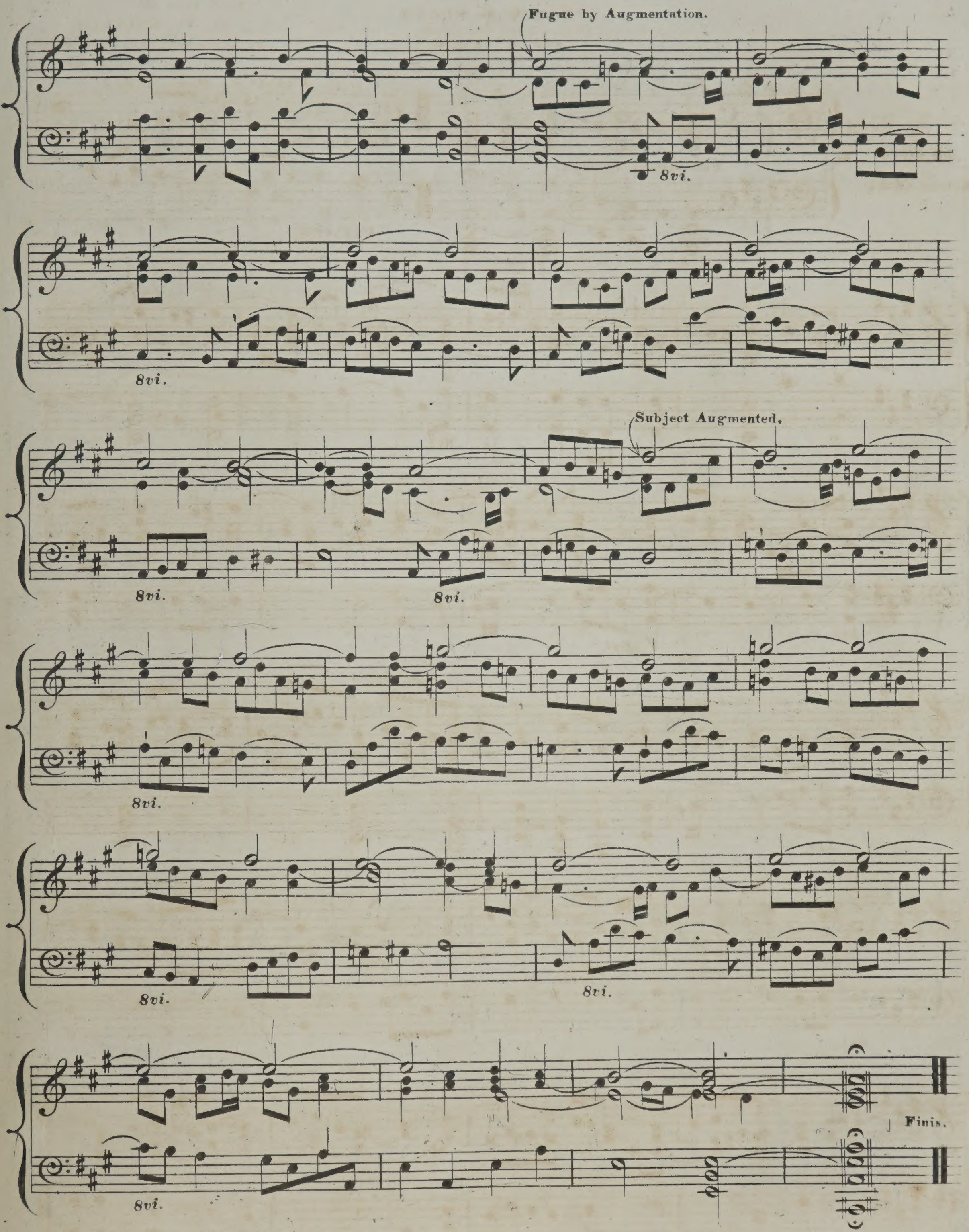
"IN TE DOMINE SPERAVI."

CHORUS & FUGUE.

For 4 Voices.

Arr.d from GIAC.o PERTI,
by V. NOVELLO.
From the 11th. Book of Motetts.


ADAGIO.
Metro: 66=♩
f
Full without Trumpet.
FUGA. VIVACE. Metro: 88=♩
Full with Reeds
VIVACE.
8vi.
8vi.
8vi.
8vi.
8vi.
8vi.
PED: 8vi.


Fugue by Augmentation.
8vi.
8vi.
8vi.
8vi.
Subject Augmented.
8vi.
8vi.
8vi.
8vi.
Finis.

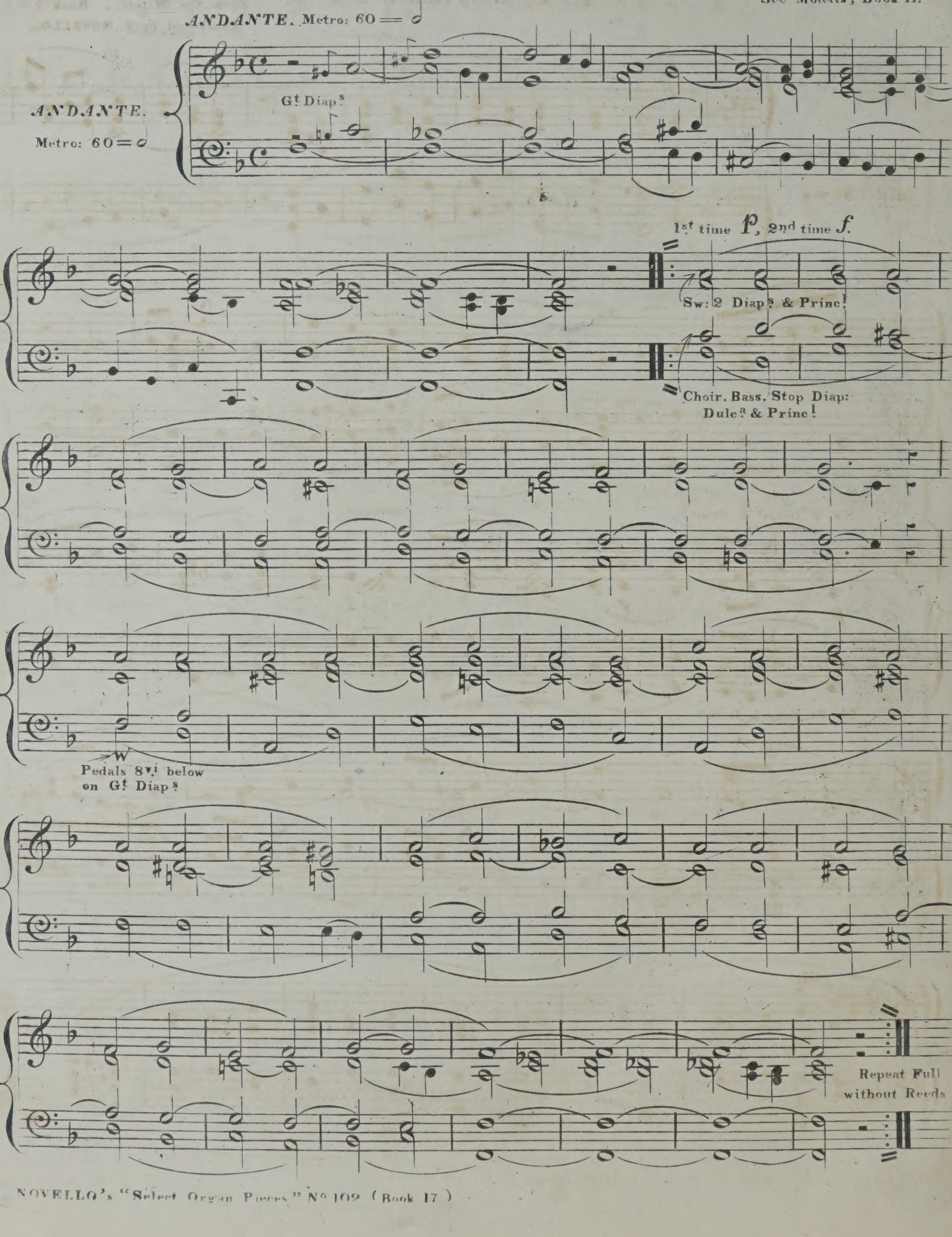
(End of No101.)

"TANTUM ERGO."

QUARTETT & CHORUS.

From a Corale by Spohr.

Arrd by NOVELLO,
See "Motetts," Book 11.


ANDANTE. Metro: 60 = 𝅗𝅥
ANDANTE.
Metro: 60 = 𝅗𝅥
Gt Diaps
1st time p, 2nd time f.
Sw: 2 Diaps & Princ!
Choir. Bass. Stop Diap:
Dulca & Princ!
Pedals 8vi below
on Gt Diaps
W
Repeat Full
without Reeds

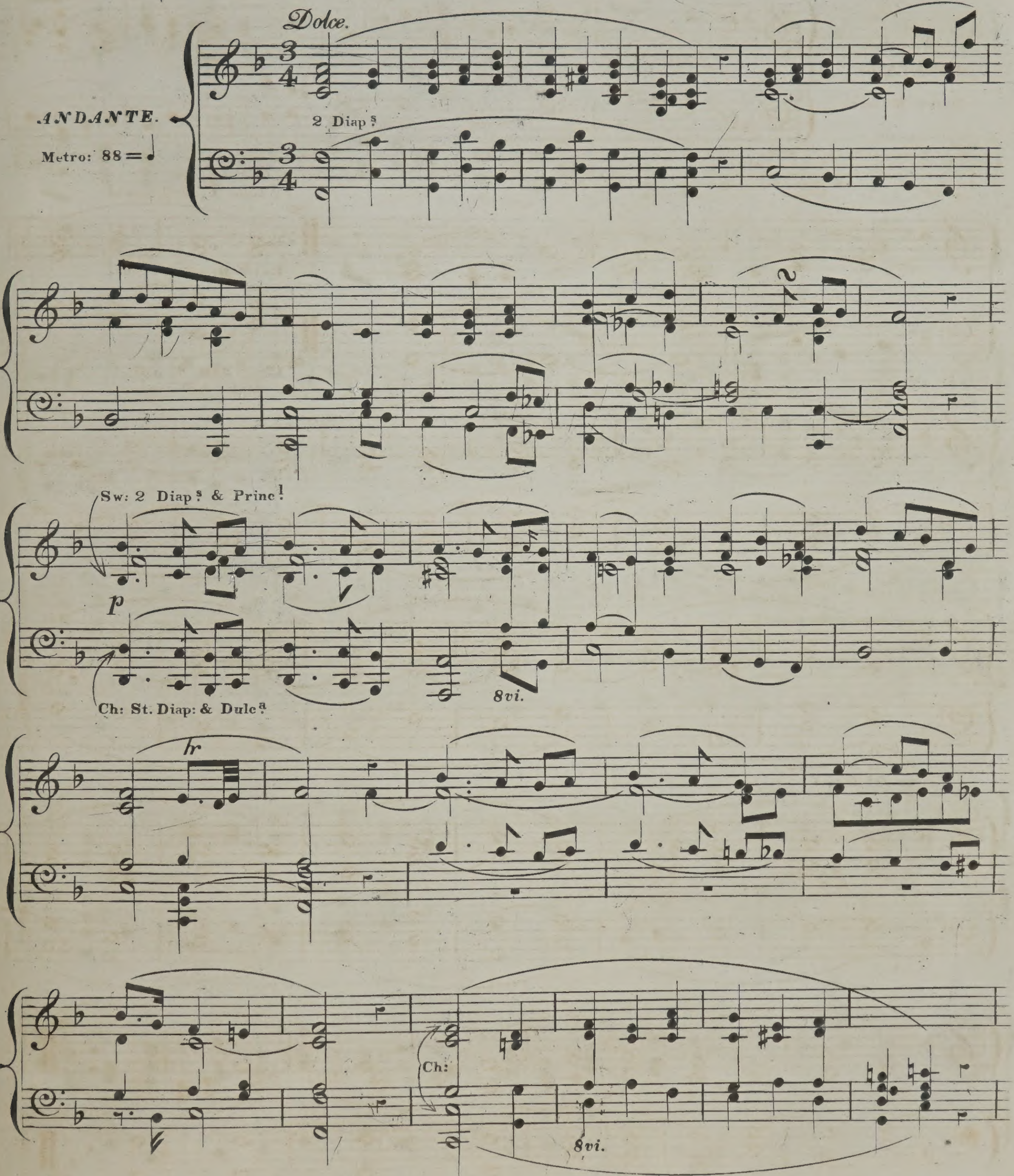
701

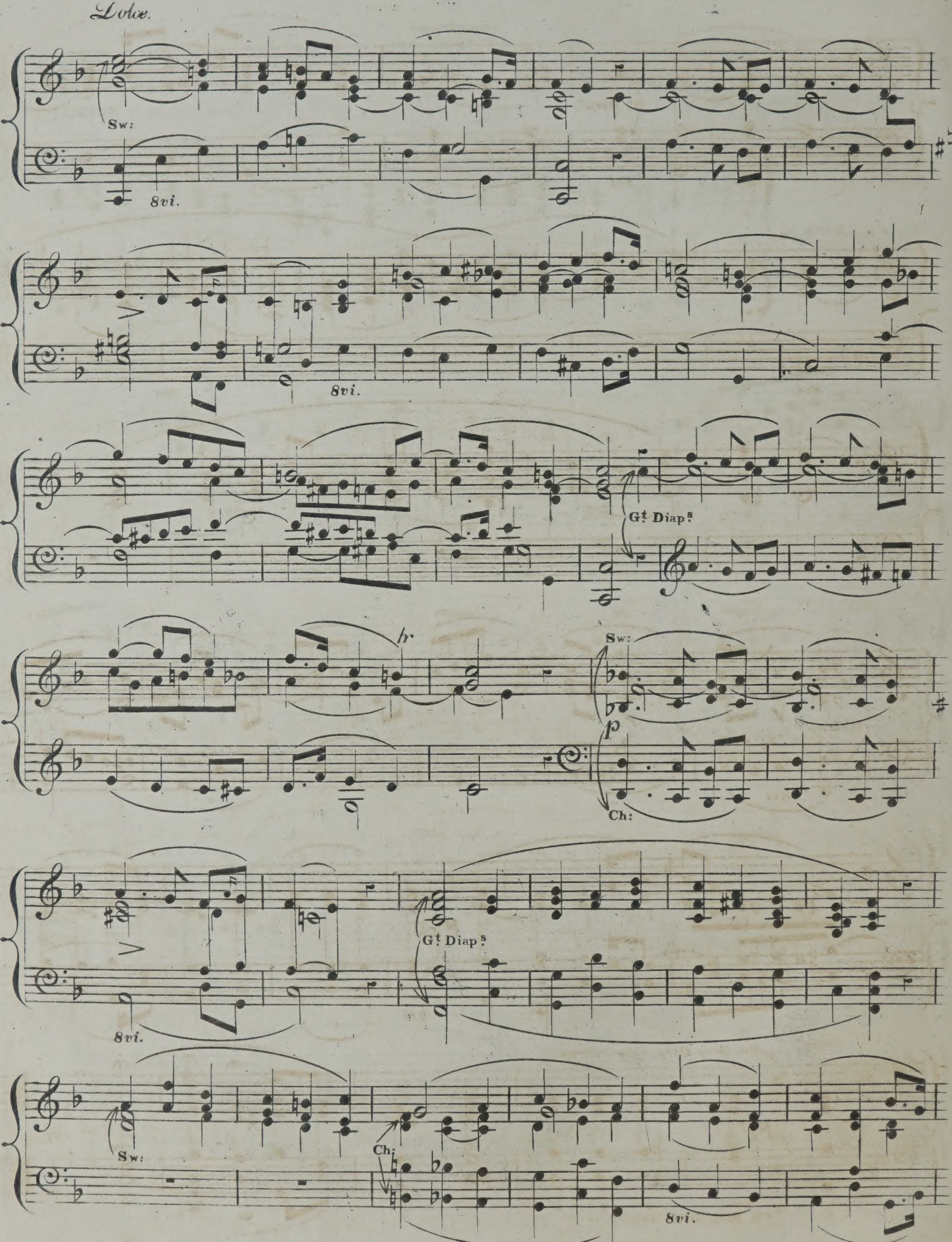
"SALVOS FAC SERVOS."

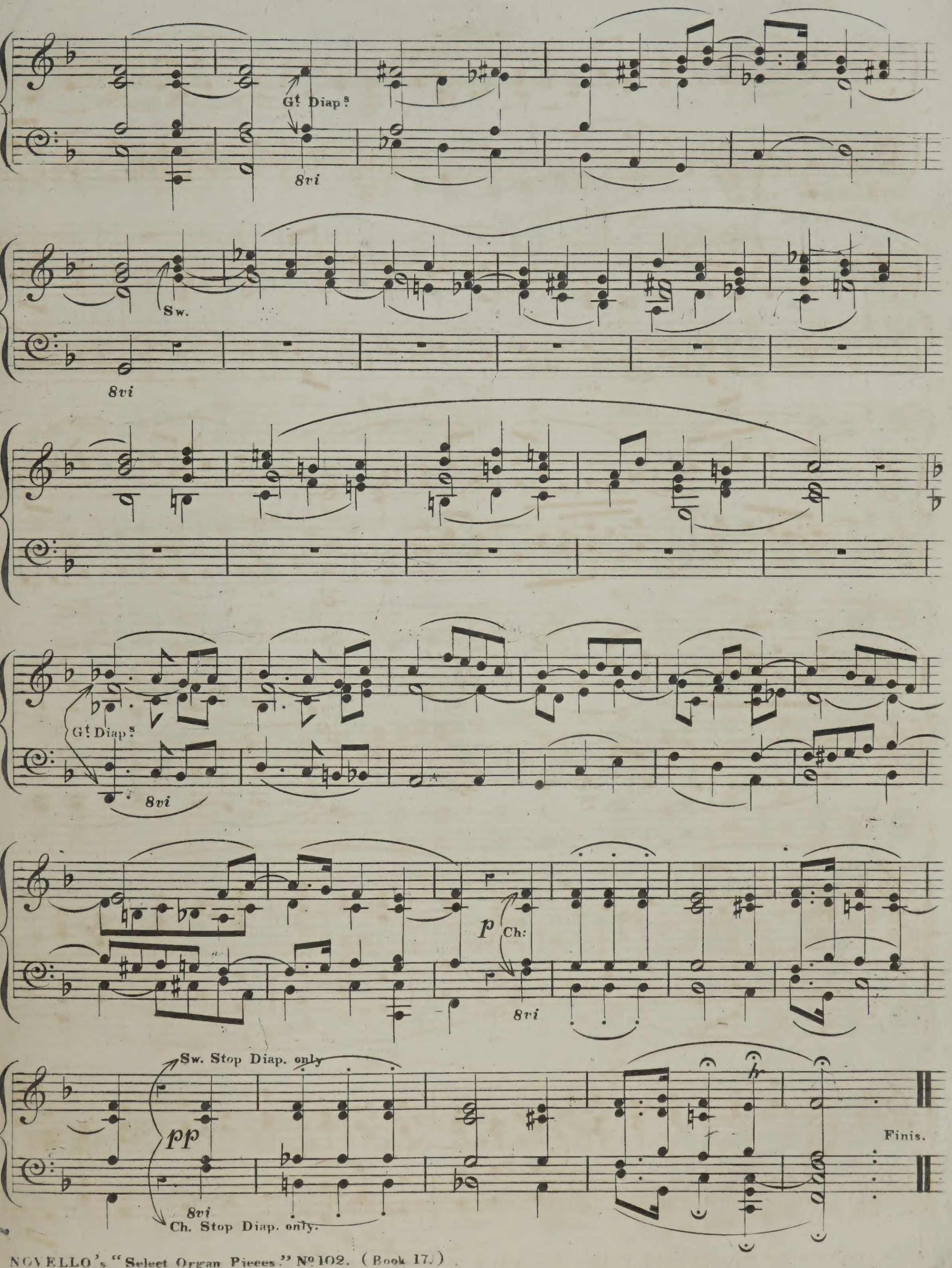
A QUARTETTO

For Sop? Alto, Tenor & Bass.

From the Motetts, Book 5.
Composed by V. NOVELLO.


ANDANTE.
Metro: 88 = ♩
Dolce.
2 Diaps
Sw: 2 Diaps & Princl
p
Ch: St. Diap: & Dulca
8vi.
tr
Ch:
8vi.


Dolce.
Sw:
8vi.
8vi.
Gt Diaps
tr
Sw:
p
Ch:
8vi.
Gt Diaps
Sw:
Ch:
8vi.

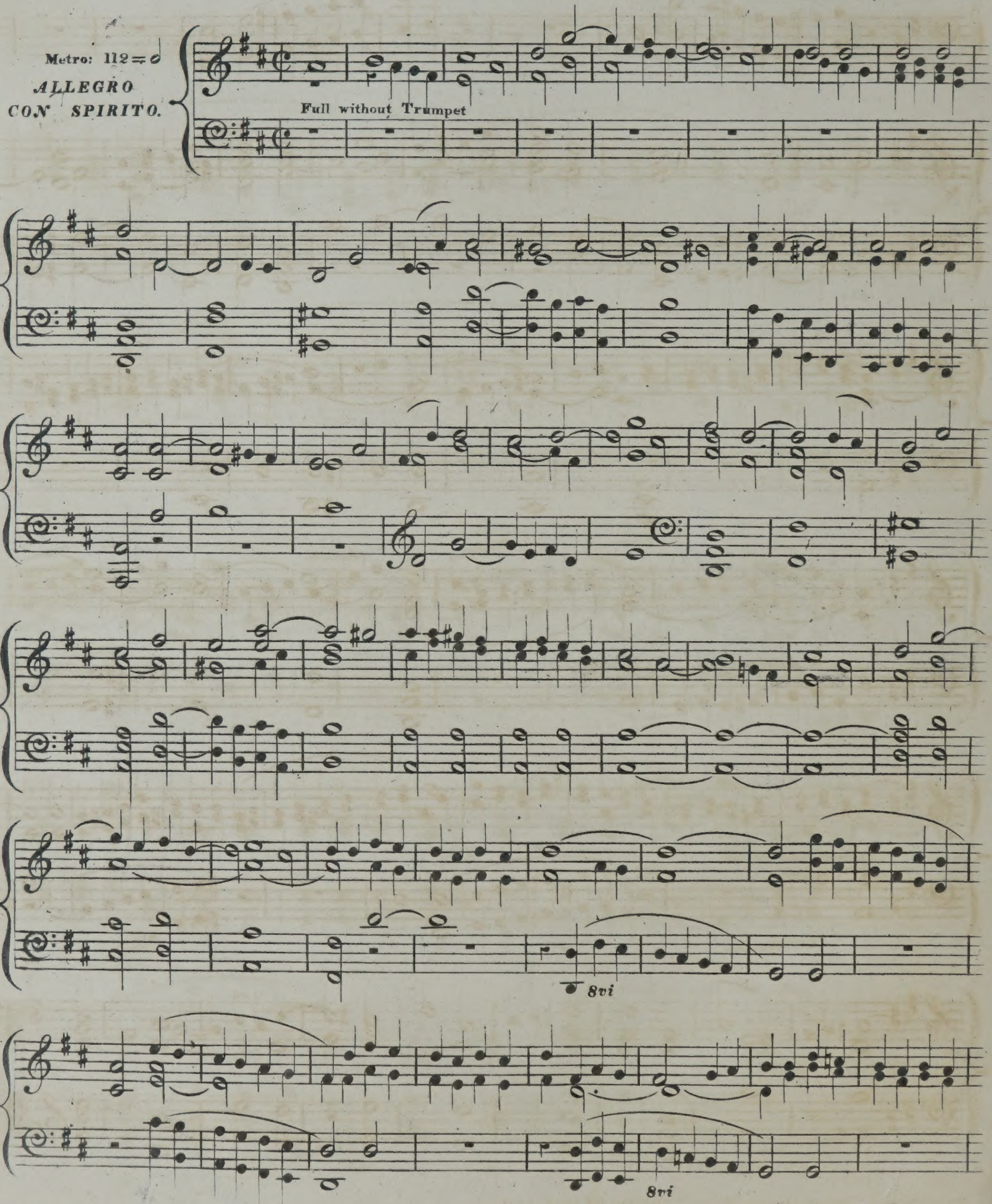

Gt. Diaps.
8vi
Sw.
8vi
Gt. Diaps.
8vi
p
Ch:
8vi
Sw. Stop Diap. only
pp
8vi
Ch. Stop Diap. only.
Finis.

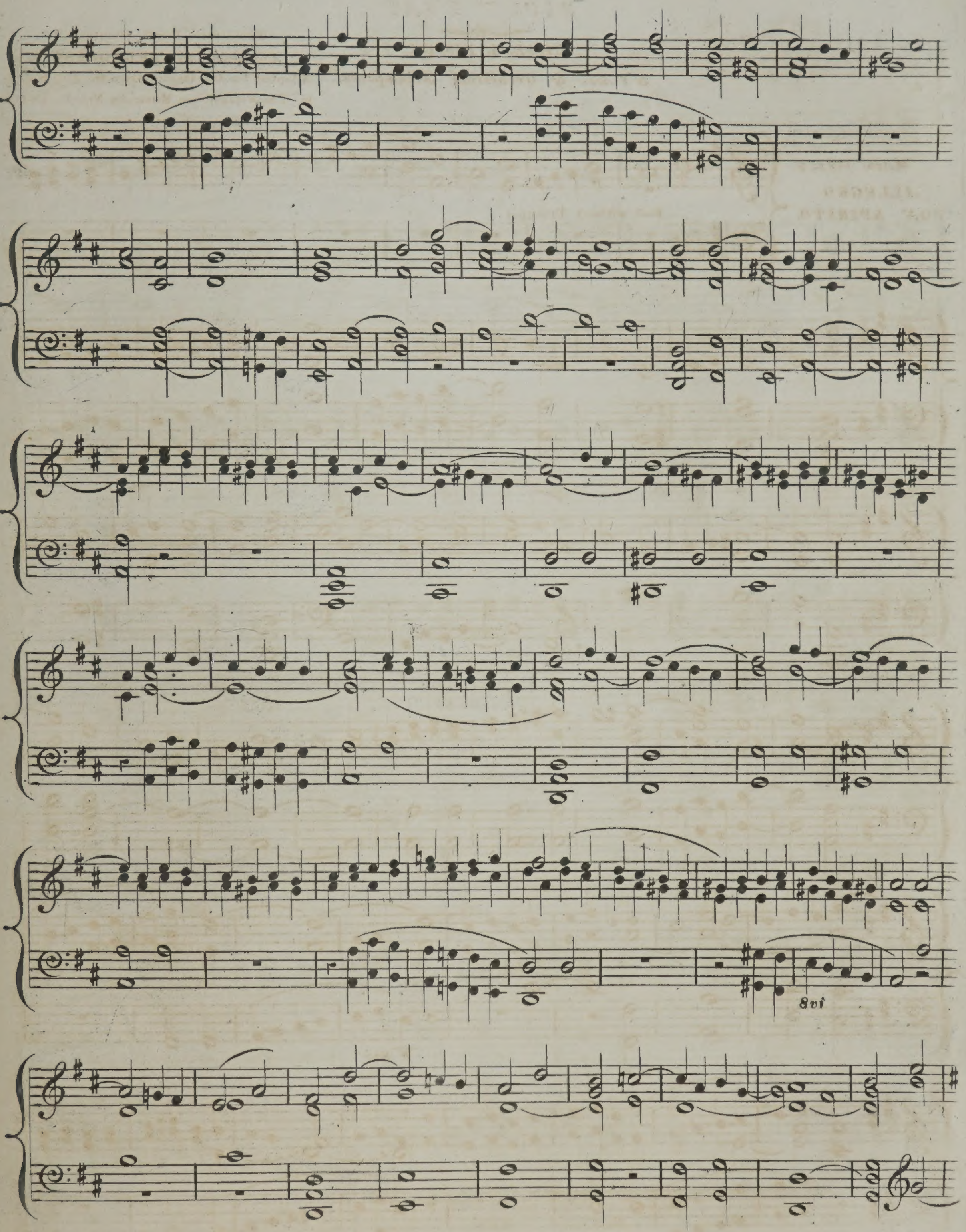
SICUT ERAT.

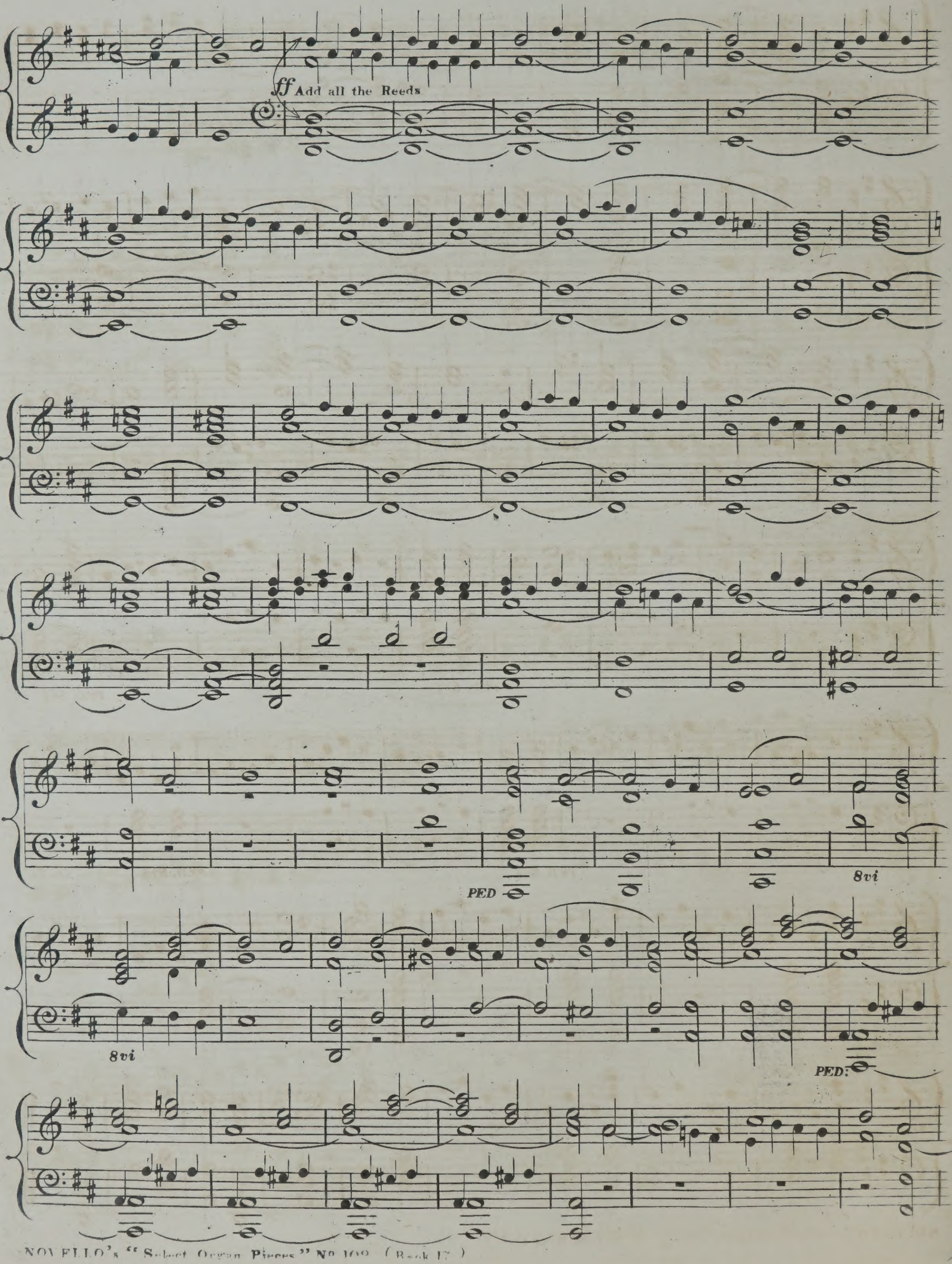
CHORAL FUGUE,

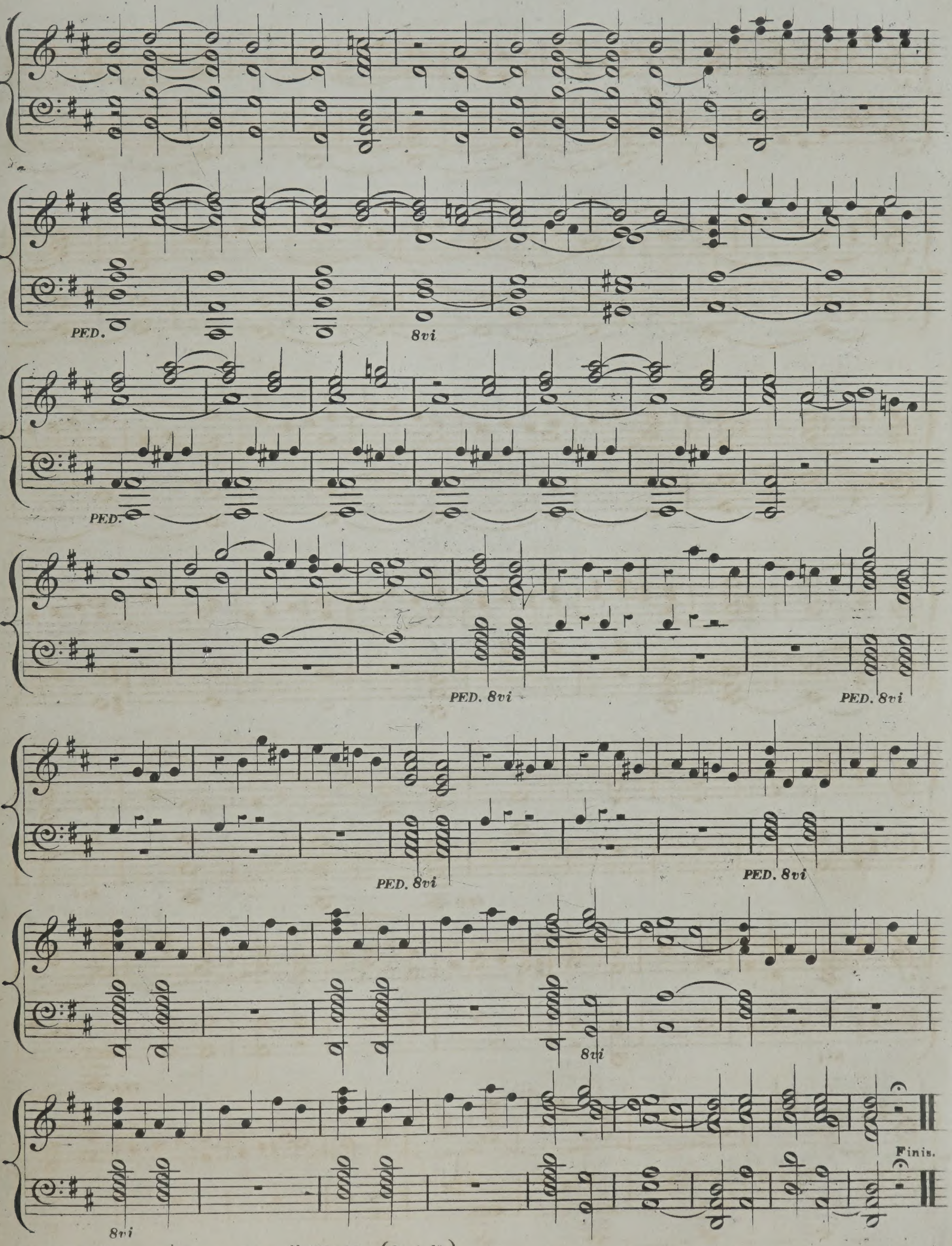
5 *Voices & Orchestral Accompanim^ts.*

From the "Dixit Dominus."
Composed by PERGOLESE.
Adapted for the Organ from the Full Score, in "The Fitzwilliam Music," by Novello. 1840


Metro: 112 = 𝅗𝅥
ALLEGRO CON SPIRITO.
Full without Trumpet
8vi
8vi

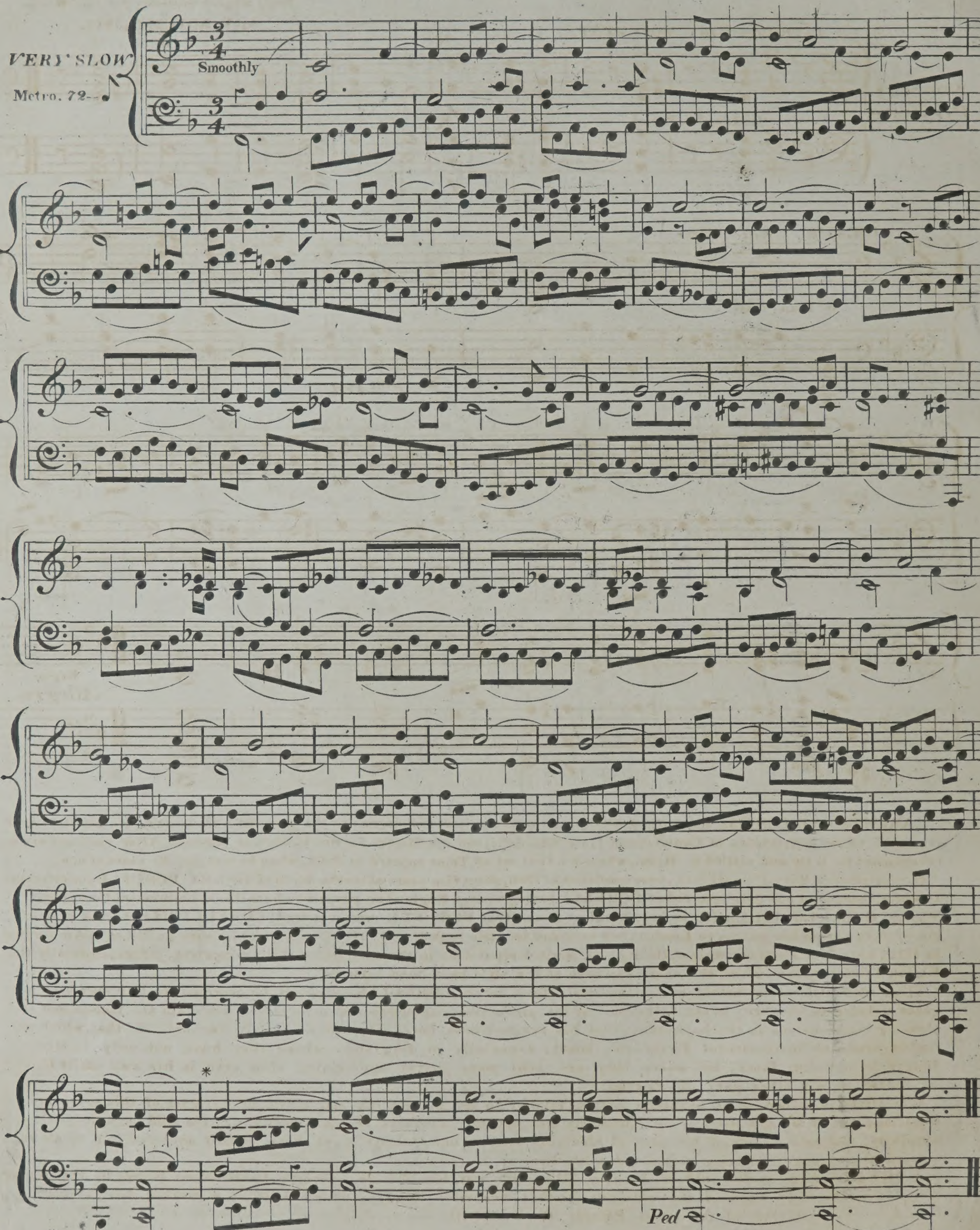

8vi


ff Add all the Reeds
PED
8vi
8vi
PED:


PED.
8vi
PED.
PED. 8vi
PED. 8vi
PED. 8vi
PED. 8vi
8vi
8vi
Finis.

DIAPASON PIECE.

KEEBLE & NOVELLO.

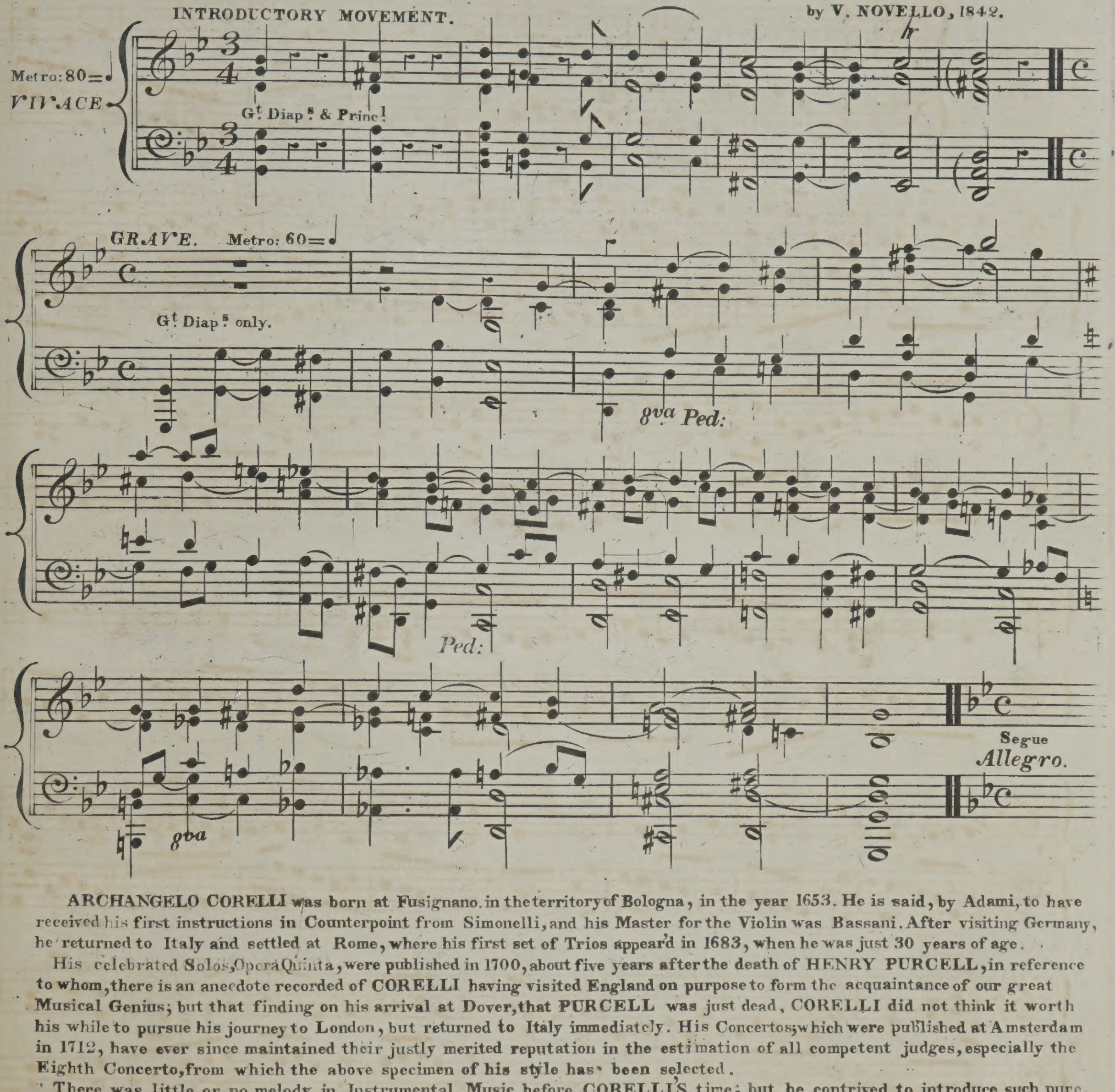

VERY SLOW
Metro. 72
Smoothly
*
Ped

* In case this is not used as an INTRODUCTORY movement, it may terminate on the 1st Chord of this bar in the key of F.

SELECTION from CORELLI'S 8th CONCERTO, called the "NATALE;"

Composed for the Festival of "THE NATIVITY."

Newly adapted expressly for this Work, by V. NOVELLO, 1842.



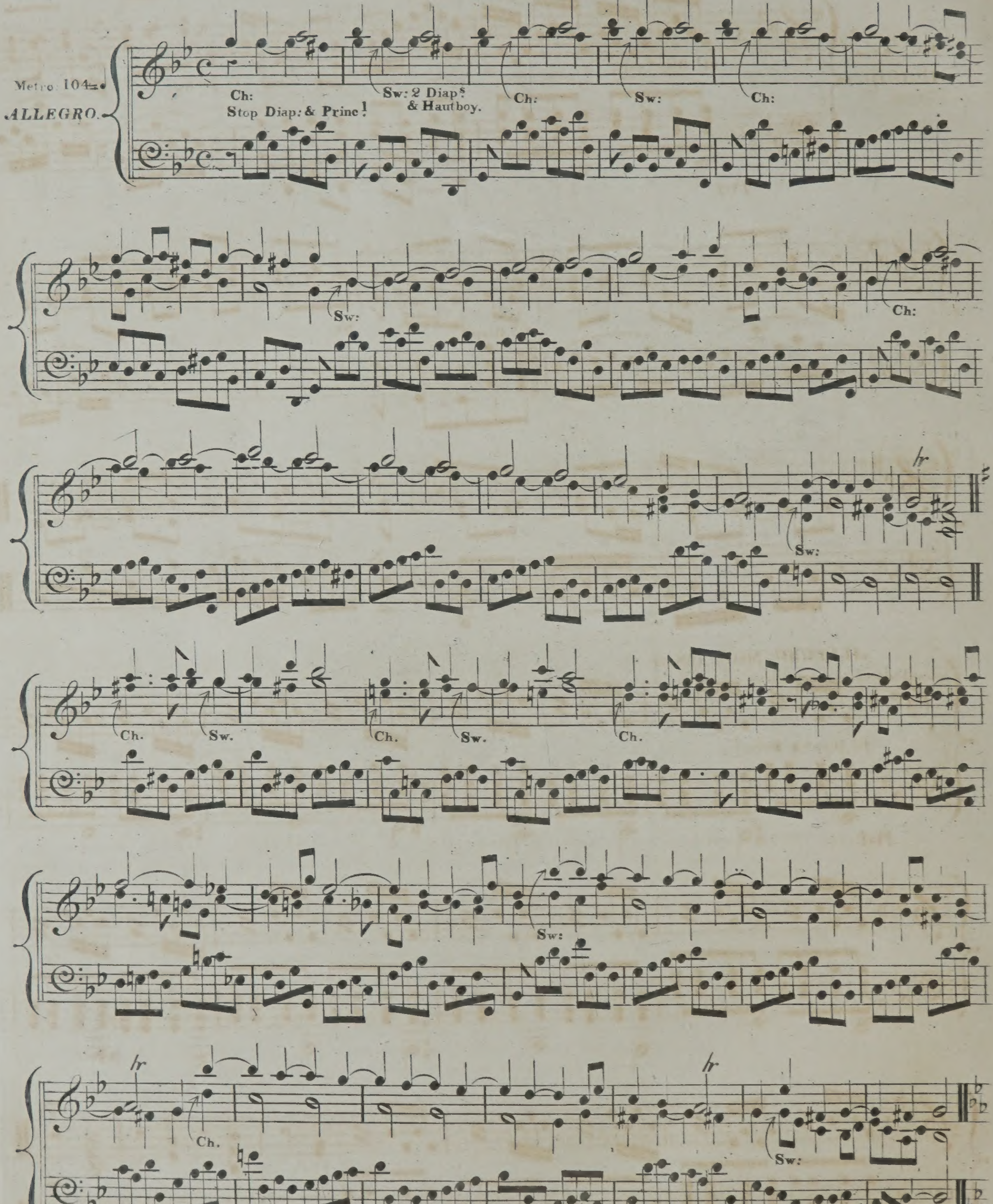
ARCHANGELO CORELLI was born at Fusignano. in the territory of Bologna, in the year 1653. He is said, by Adami, to have received his first instructions in Counterpoint from Simonelli, and his Master for the Violin was Bassani. After visiting Germany, he returned to Italy and settled at Rome, where his first set of Trios appear'd in 1683, when he was just 30 years of age.

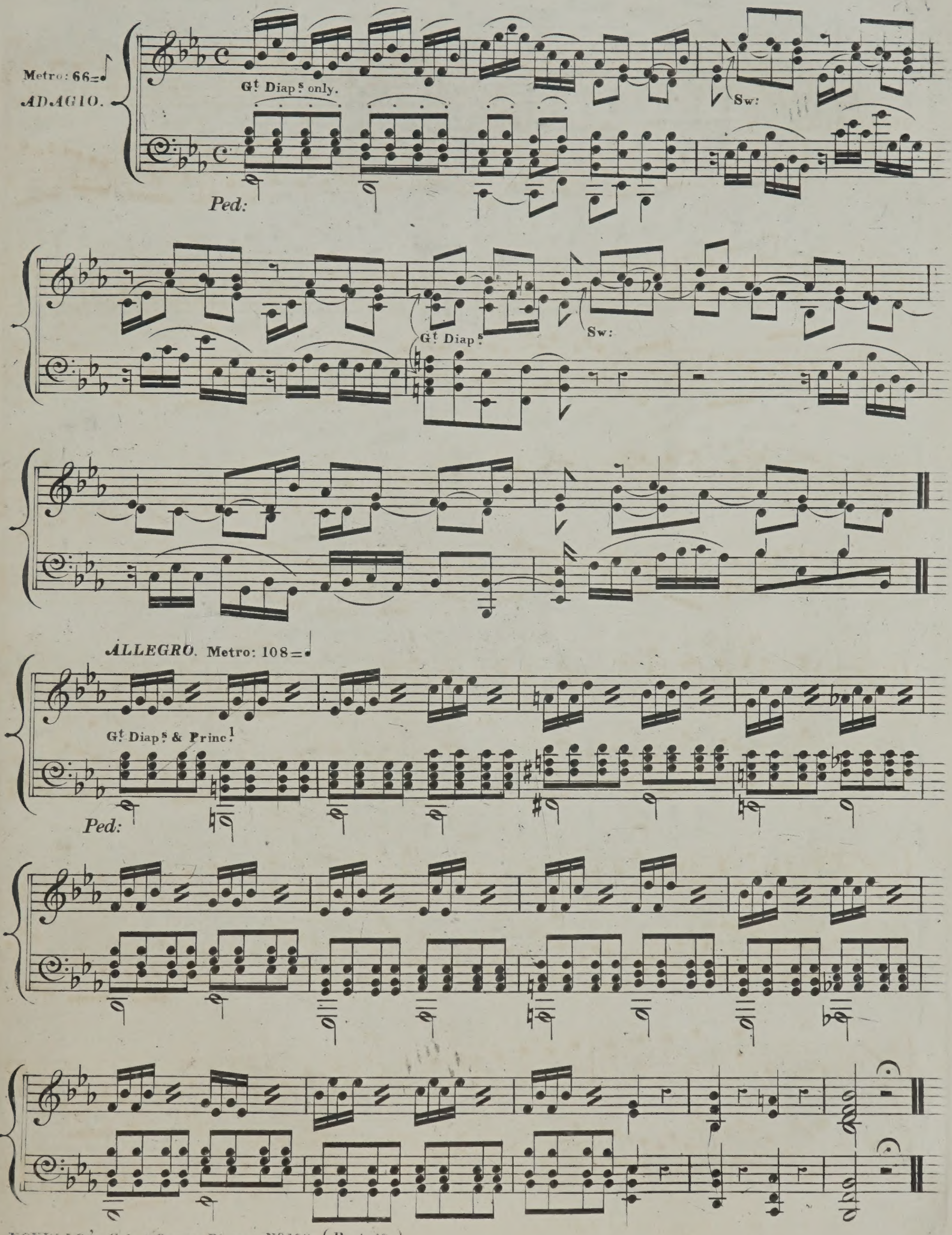
His celebrated Solos, Opera Quinta, were published in 1700, about five years after the death of HENRY PURCELL, in reference to whom, there is an anecdote recorded of CORELLI having visited England on purpose to form the acquaintance of our great Musical Genius; but that finding on his arrival at Dover, that PURCELL was just dead, CORELLI did not think it worth his while to pursue his journey to London, but returned to Italy immediately. His Concertos, which were published at Amsterdam in 1712, have ever since maintained their justly merited reputation in the estimation of all competent judges, especially the Eighth Concerto, from which the above specimen of his style has been selected.

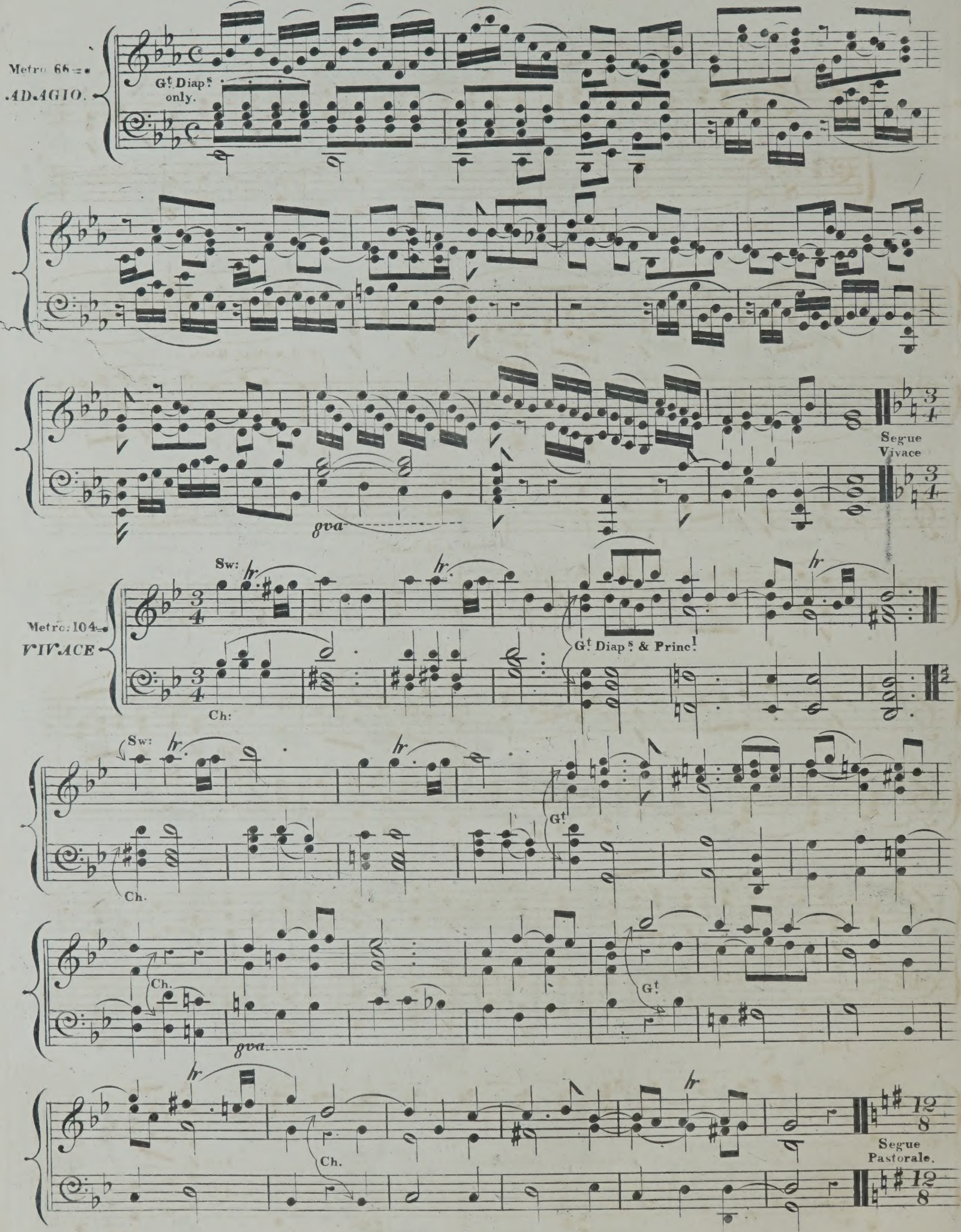
There was little or no melody in Instrumental Music before CORELLI'S time; but he contrived to introduce such pure grace and elegant simplicity in the Cantilena of his productions, united to such natural progressions in the Basses, and such pleasing combinations in the harmonics, that his compositions have obtained a longevity far beyond that which any contemporaneous instrumental Pieces can boast, especially in England, where they have not only continued longer in unfading favor, but where they are still more justly appreciated than even in his own native Country, or indeed in any other part of Europe.

Very little is known, of an authentic nature, relative to the private life and individual character of this celebrated musician; but if we may judge of the equanimity and natural sweetness of his disposition, by the mild purity, unpretending simplicity, and calm beauty of his musical ideas, his temper and talents must have equally endeared him to all who enjoyed the advantage of being acquainted with him.

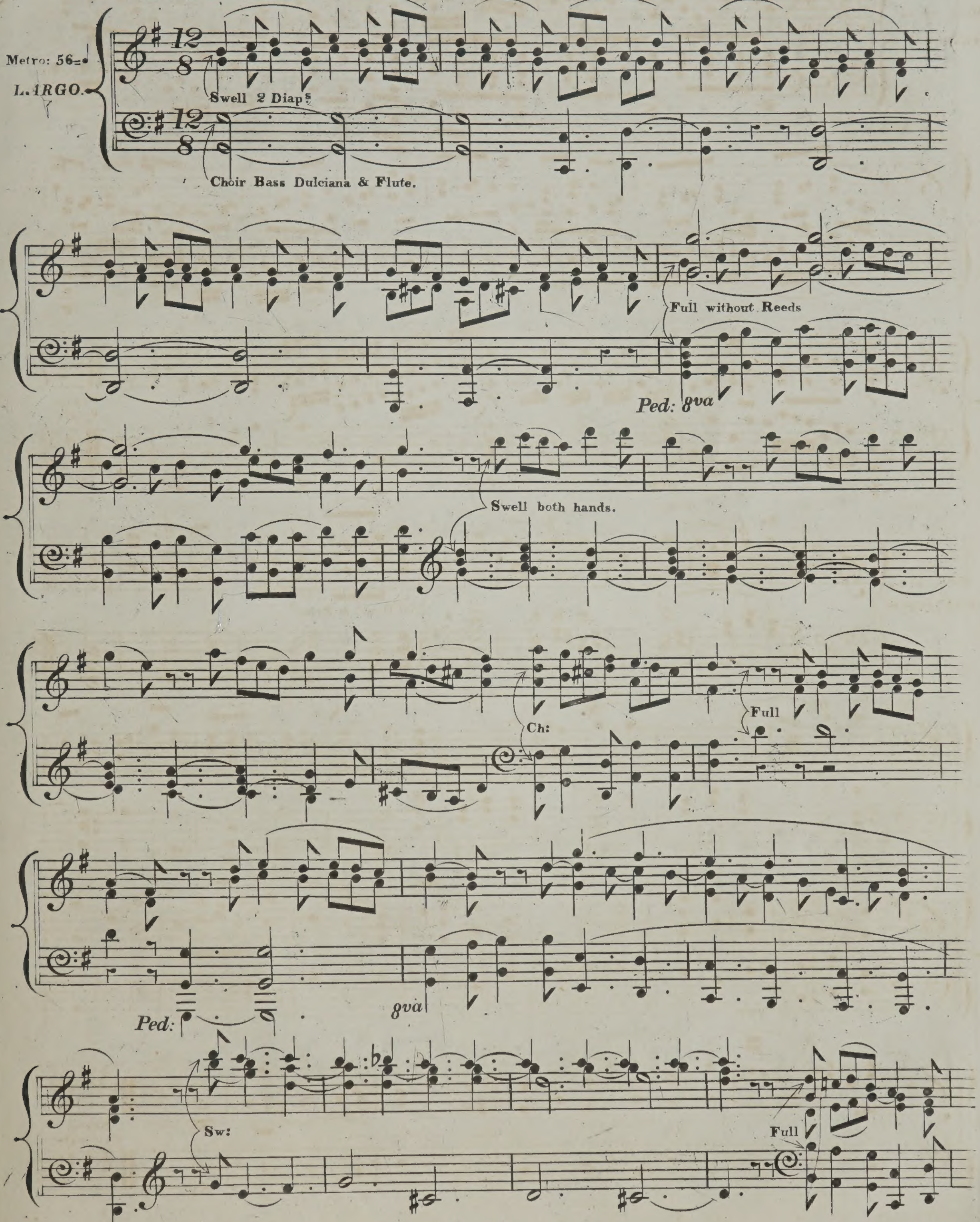
CORELLI died on the 18th of January, 1713, and was buried in the ancient Pantheon at Rome, in the first Chapel on the left hand of the entrance to that beautiful Temple, where there is a marble bust erected to his memory, near that of the great Painter RAFAELLE.

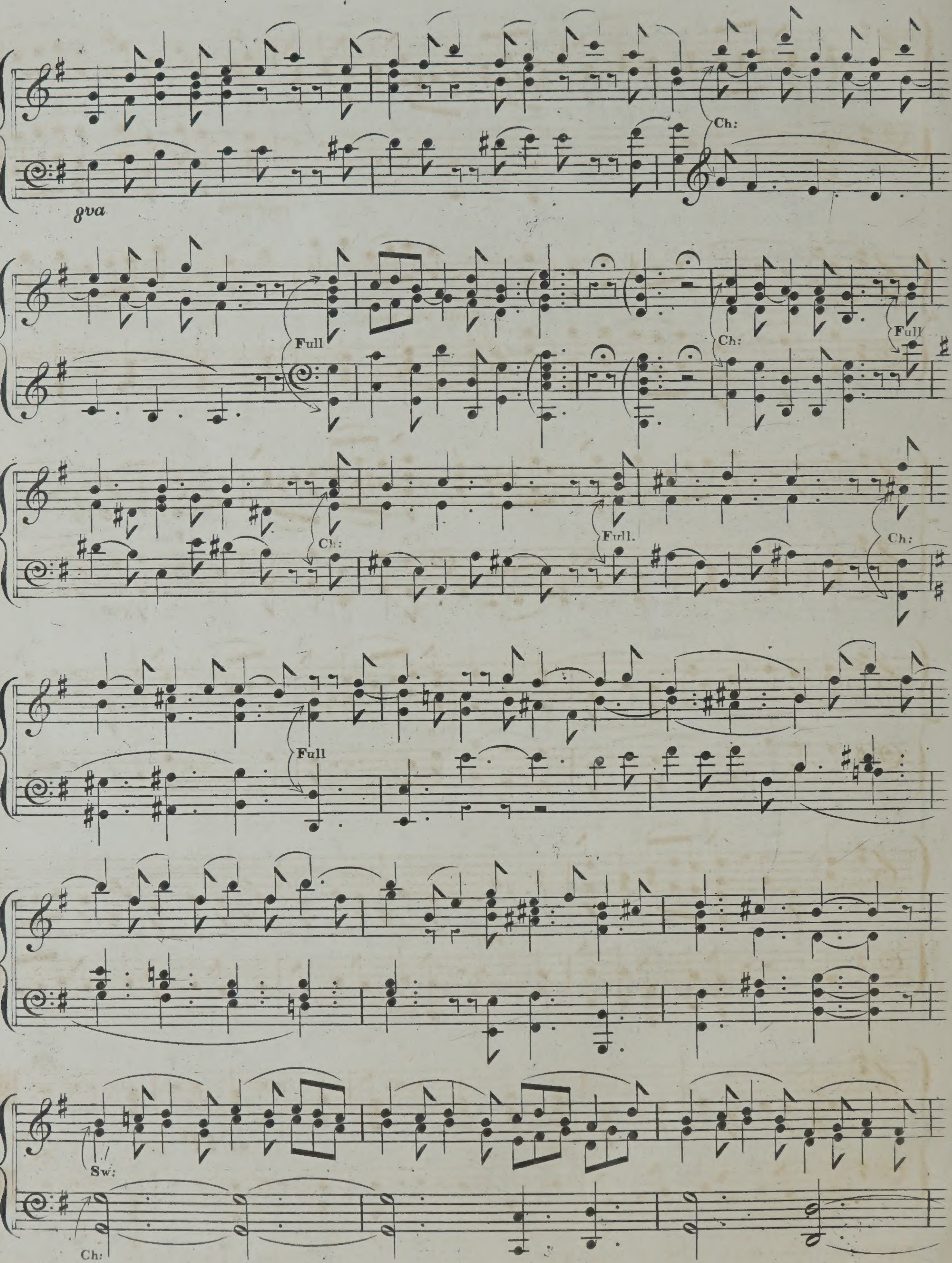

Metro: 104
ALLEGRO.
Ch:
Stop Diap: & Princ!
Sw: 2 Diaps.
& Hautboy.
Ch:
Sw:
Ch:
Sw:
Ch:
tr
Sw:
Ch.
Sw.
Ch.
Sw.
Ch.
Sw:
tr
Ch.
tr
Sw:
Segue
Adagio.

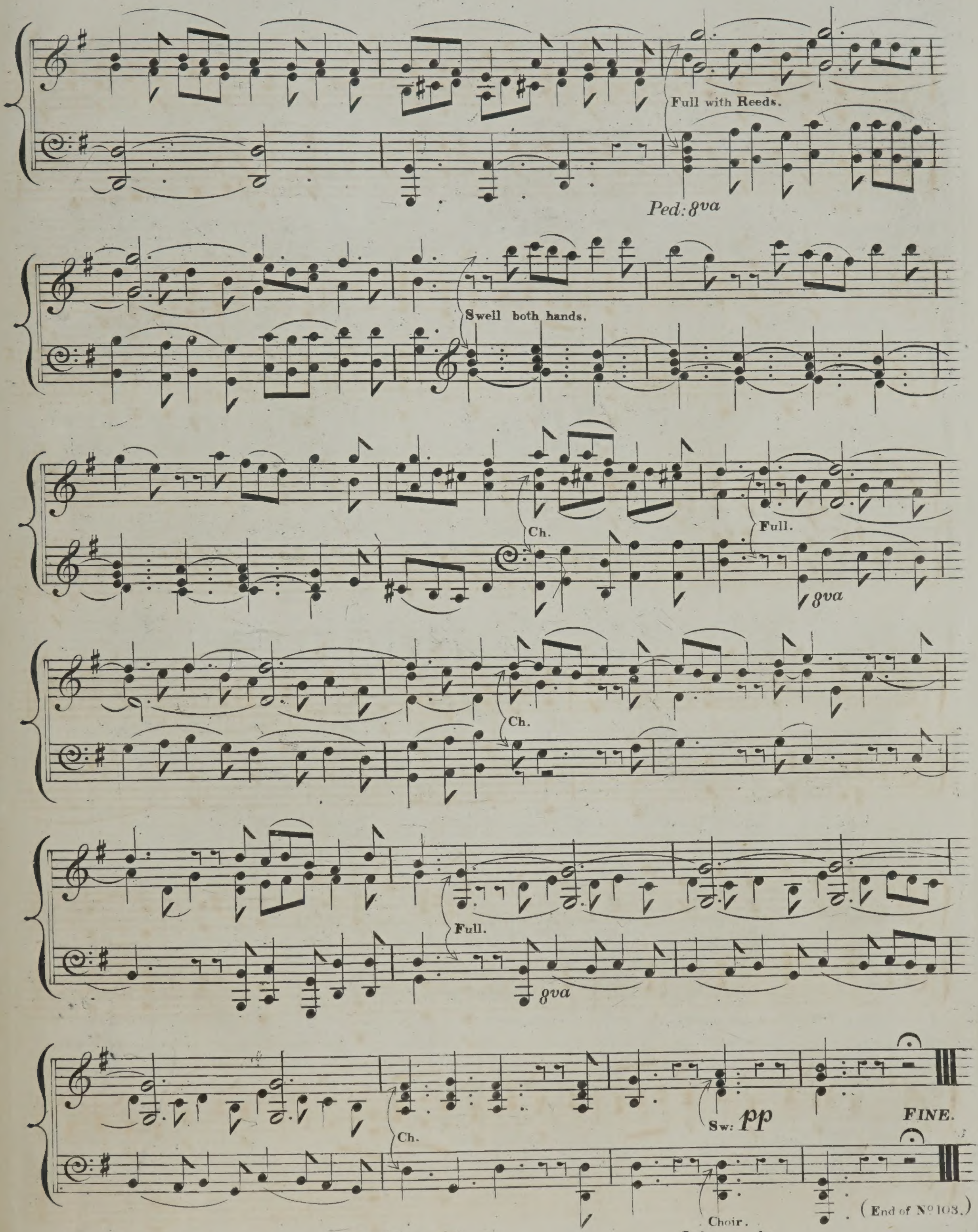

Metro: 66=
ADAGIO.
Gt Diaps only.
Ped:
Sw:
Gt Diaps
Sw:
ALLEGRO. Metro: 108=
Gt Diaps & Princl
Ped:


Metro 66 =
ADAGIO.
Gt Diaps only.
8va
Segue Vivace
Metro: 104 =
VIVACE
Sw:
Ch:
Gt Diaps & Princl
Sw:
Ch.
Gt
Ch.
8va
Gt
Ch.
Segue Pastorale.

PASTORALE


Metro: 56=♩
LARGO.
Swell 2 Diaps.
Choir Bass Dulciana & Flute.
Full without Reeds
Ped: 8va
Swell both hands.
Ch:
Full
Ped:
8va
Sw:
Full

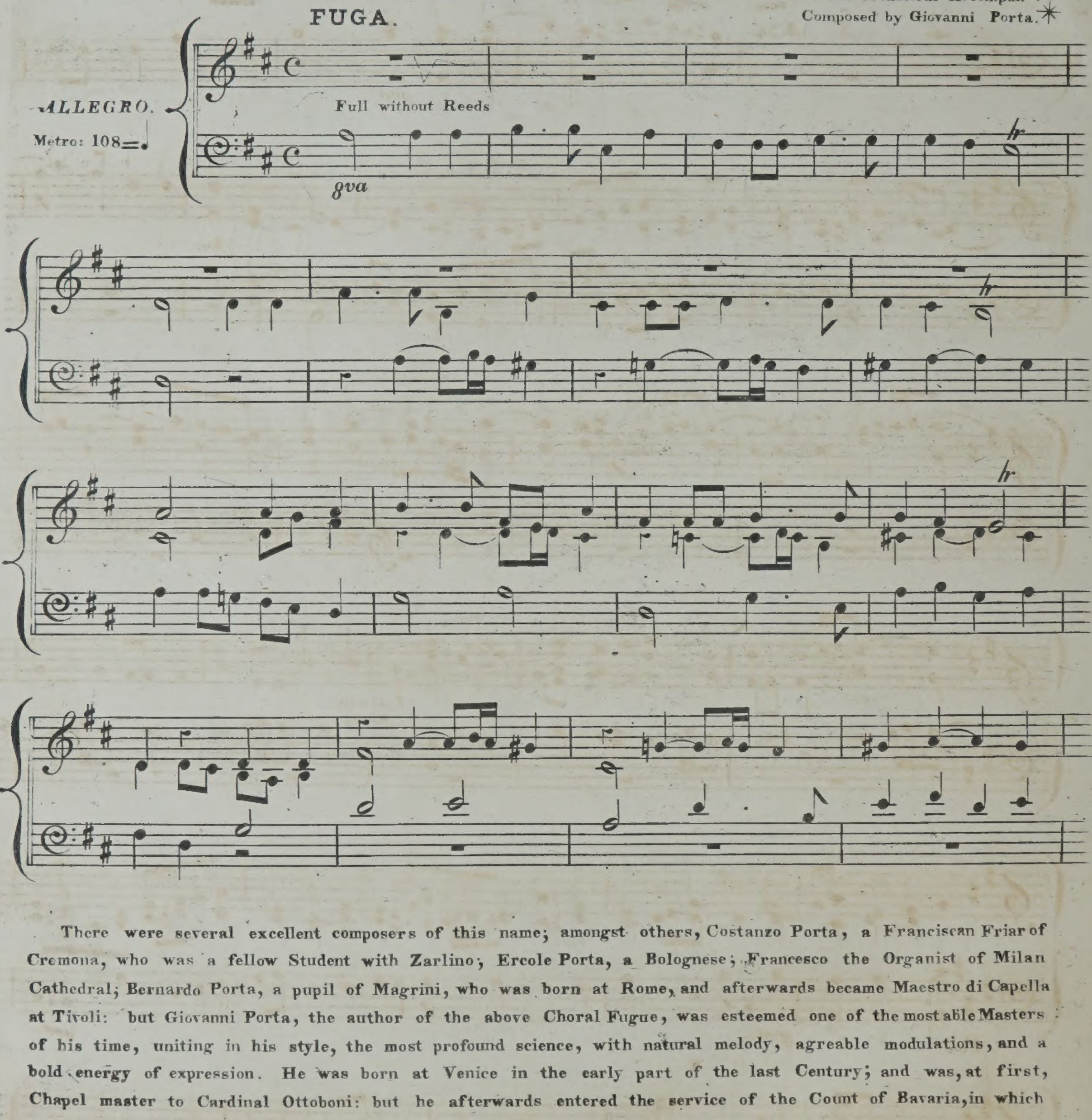

8va
Ch:
Full
Ch:
Full
Ch:
Full.
Ch:
Full
Sw:
Ch:


Full with Reeds.
Ped: 8va
Swell both hands.
Ch.
Full.
8va
Ch.
Full.
8va
Ch.
Sw: pp
FINE.
Choir.
Dulciana only.
(End of No 103.)

"CUM SANCTO SPIRITU"

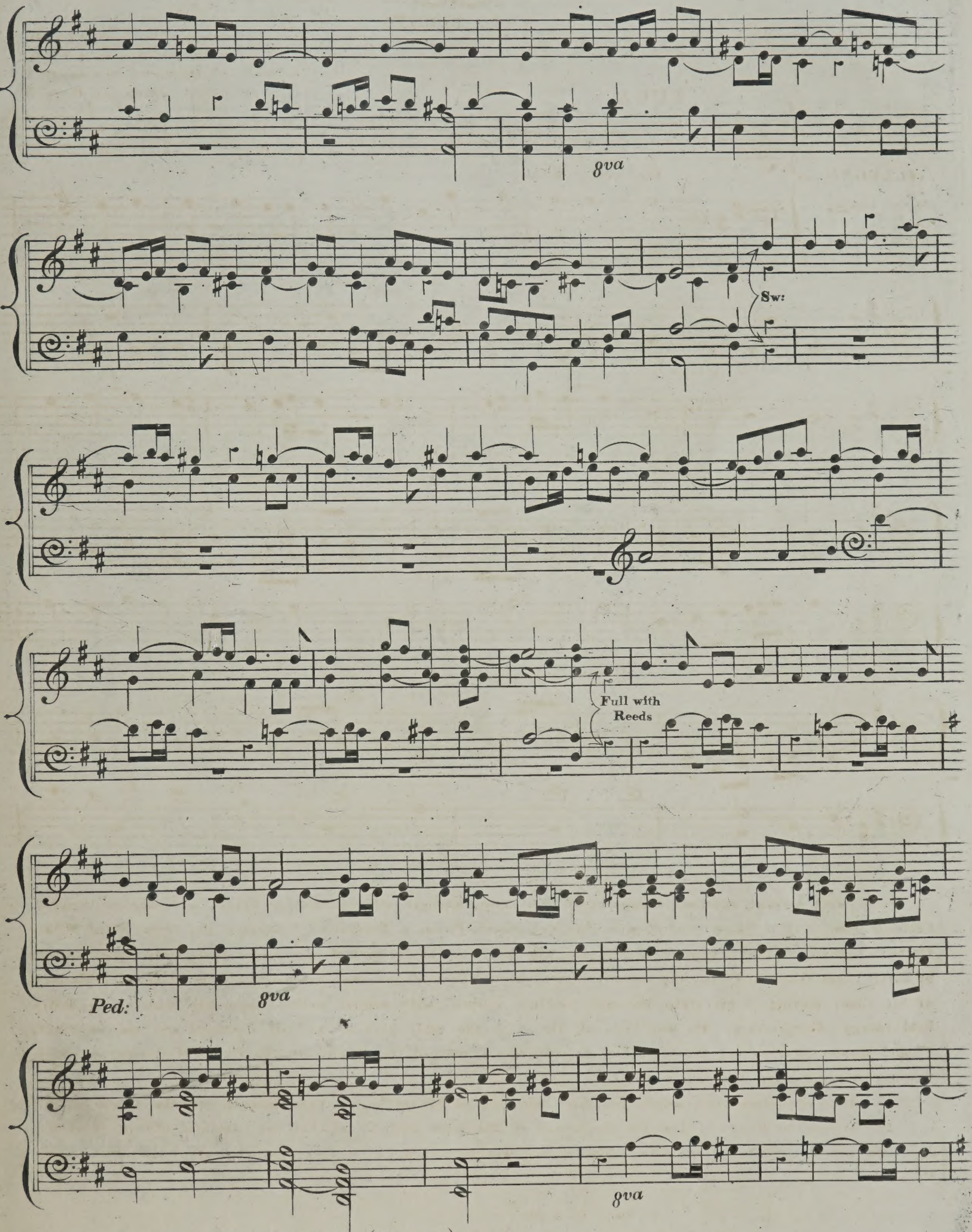
CORO FUGATO.

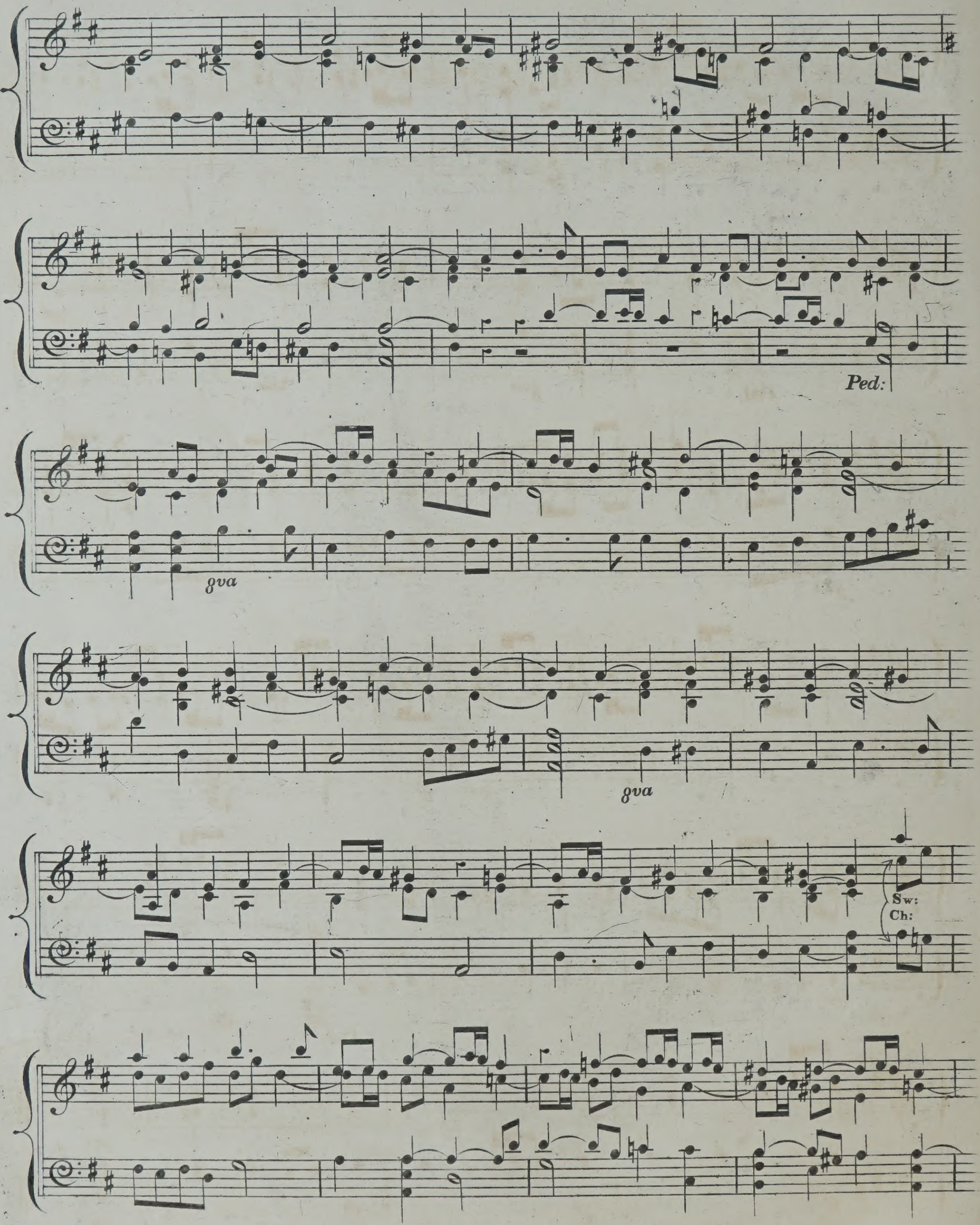
Arranged by V. NOVELLO.
From a M.S. Mass for 4 Voices
with Orchestral Accompan^mts
Composed by Giovanni Porta.*

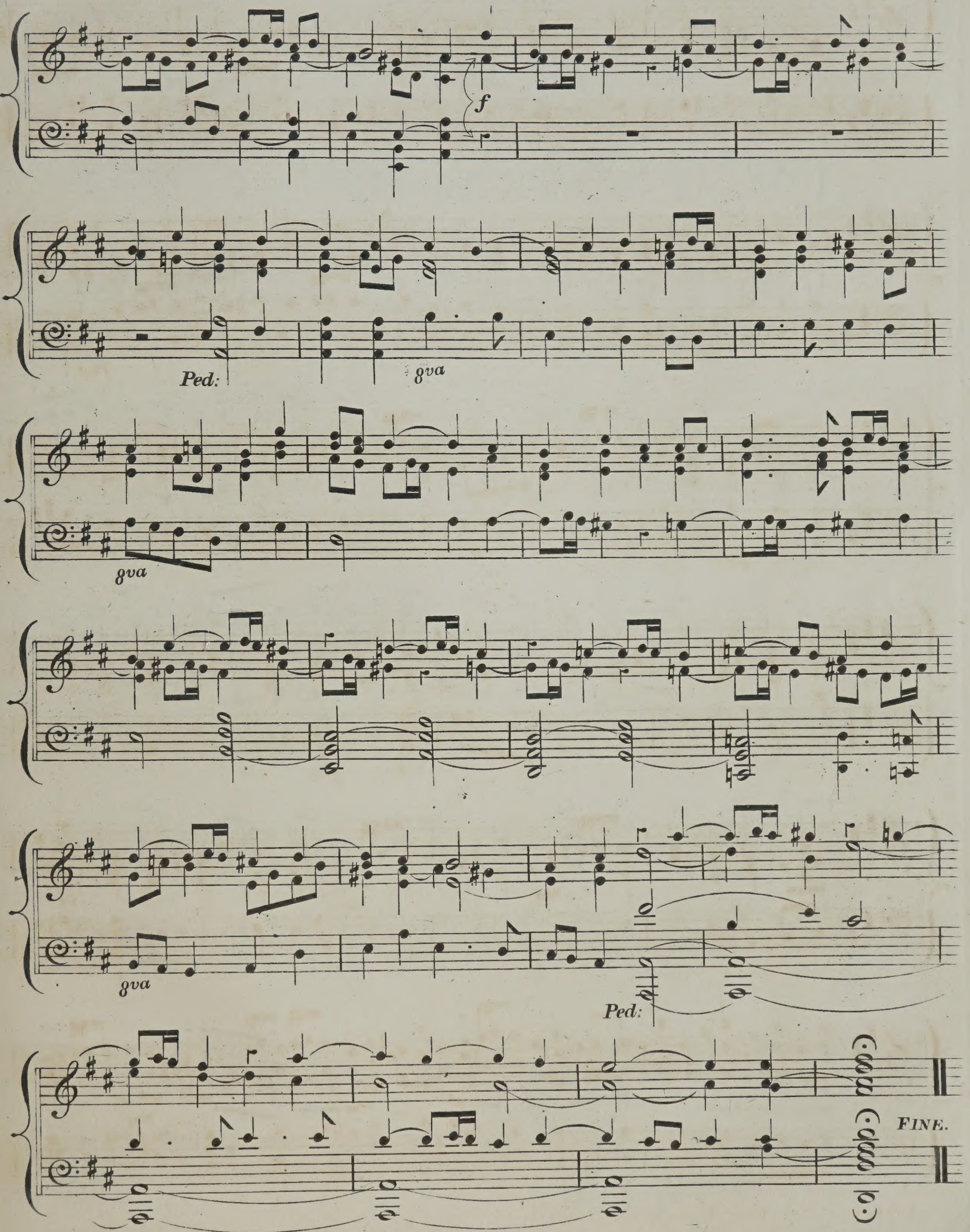


There were several excellent composers of this name; amongst others, Costanzo Porta, a Franciscan Friar of Cremona, who was a fellow Student with Zarlino, Ercole Porta, a Bolognese; Francesco the Organist of Milan Cathedral; Bernardo Porta, a pupil of Magrini, who was born at Rome, and afterwards became Maestro di Capella at Tivoli: but Giovanni Porta, the author of the above Choral Fugue, was esteemed one of the most able Masters of his time, uniting in his style, the most profound science, with natural melody, agreable modulations, and a bold energy of expression. He was born at Venice in the early part of the last Century; and was, at first, Chapel master to Cardinal Ottoboni: but he afterwards entered the service of the Count of Bavaria, in which Country he died about the year 1740.

The manuscript score from which the above specimen of his style has been adapted for the Organ, is the only known copy in England; and the remainder of the mass contains several very tasteful movements of the good old school: the Fugue "Et vitam venturi" will perhaps appear in a future number of this Collection of Organ Pieces.


8va
Sw:
Full with Reeds
Ped:
8va
8va


Ped:
8va
8va
Sw:
Ch:

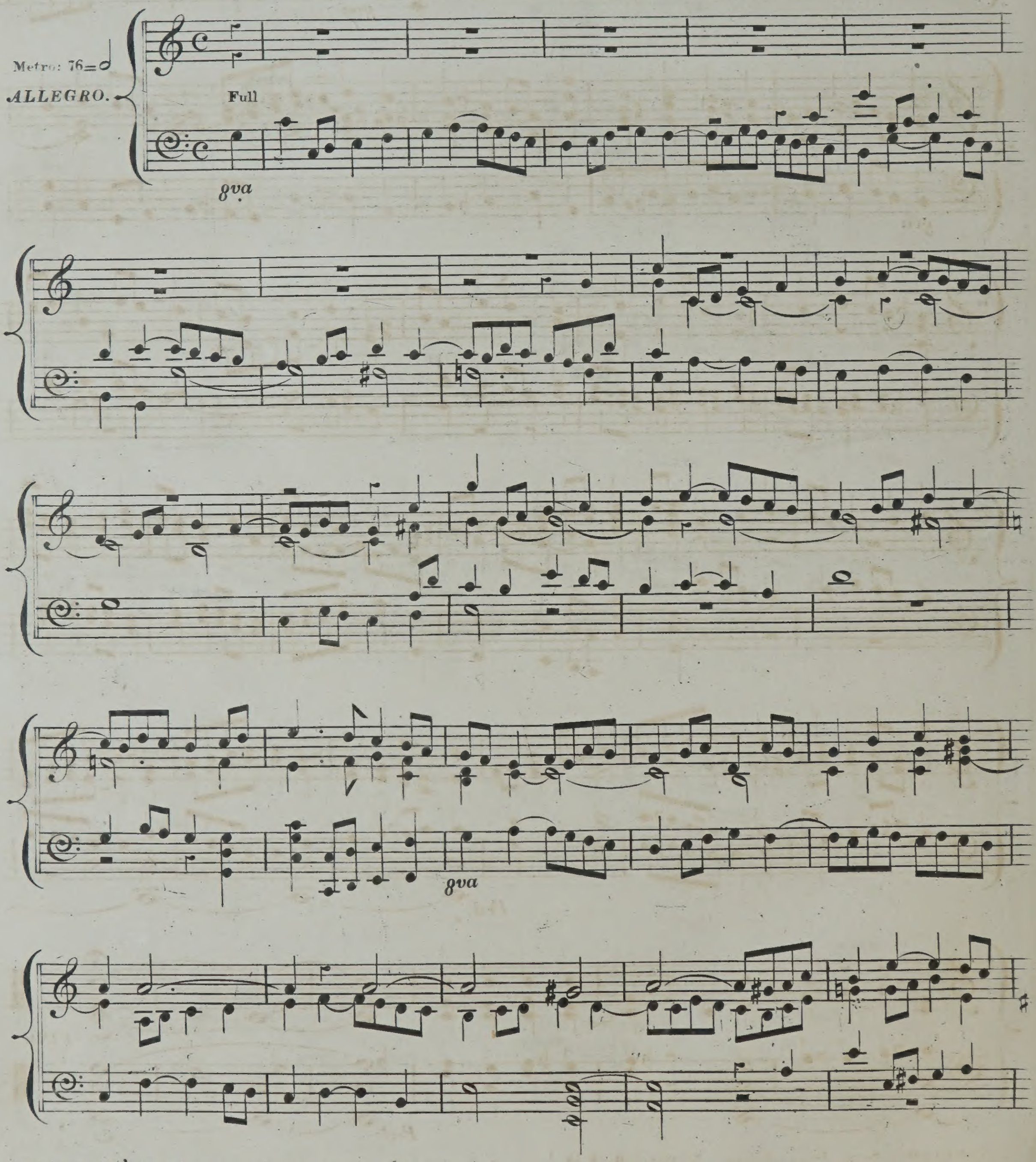

f
Ped:
8va
8va
8va
Ped:
FINE.

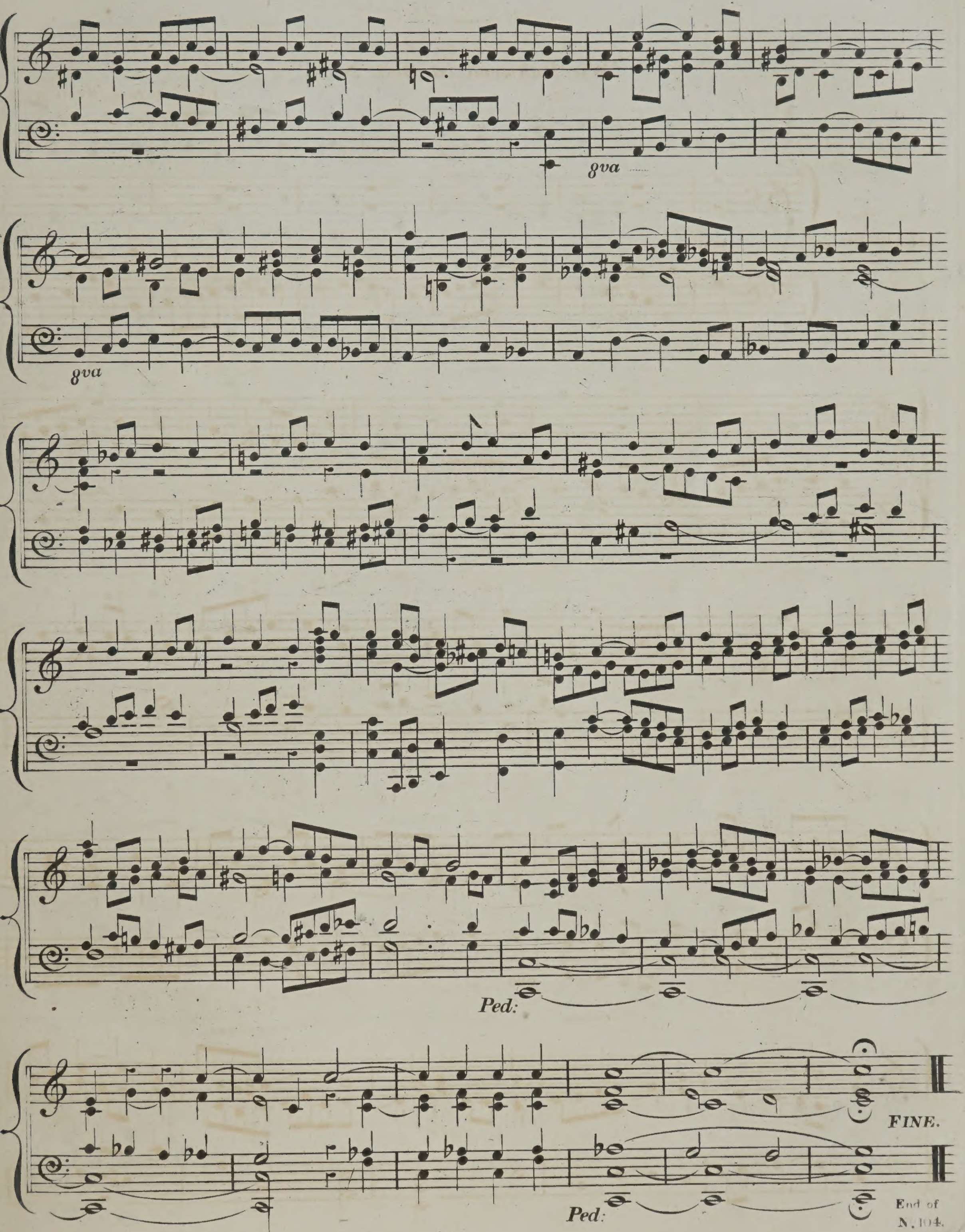
X

CHORAL FUGUE.

"Wie Ruhmvoll ist Dein Nahm."

Arranged from SPOHR.
by V. NOVELLO. 1842.


Metro: 76=𝅗𝅥
ALLEGRO.
Full
8va
8va

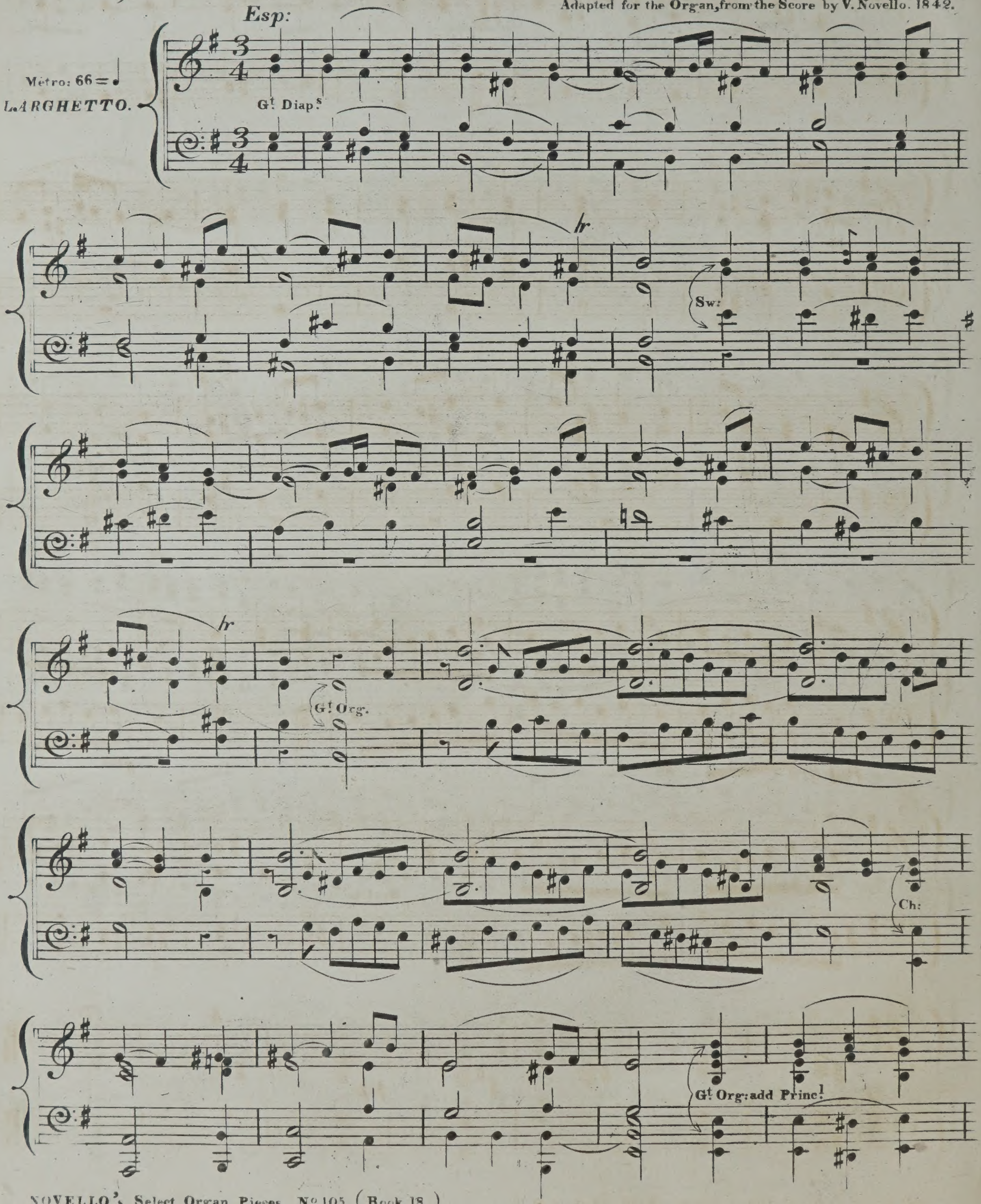

8va
8va
Ped:
Ped:
FINE.
End of
N. 104.

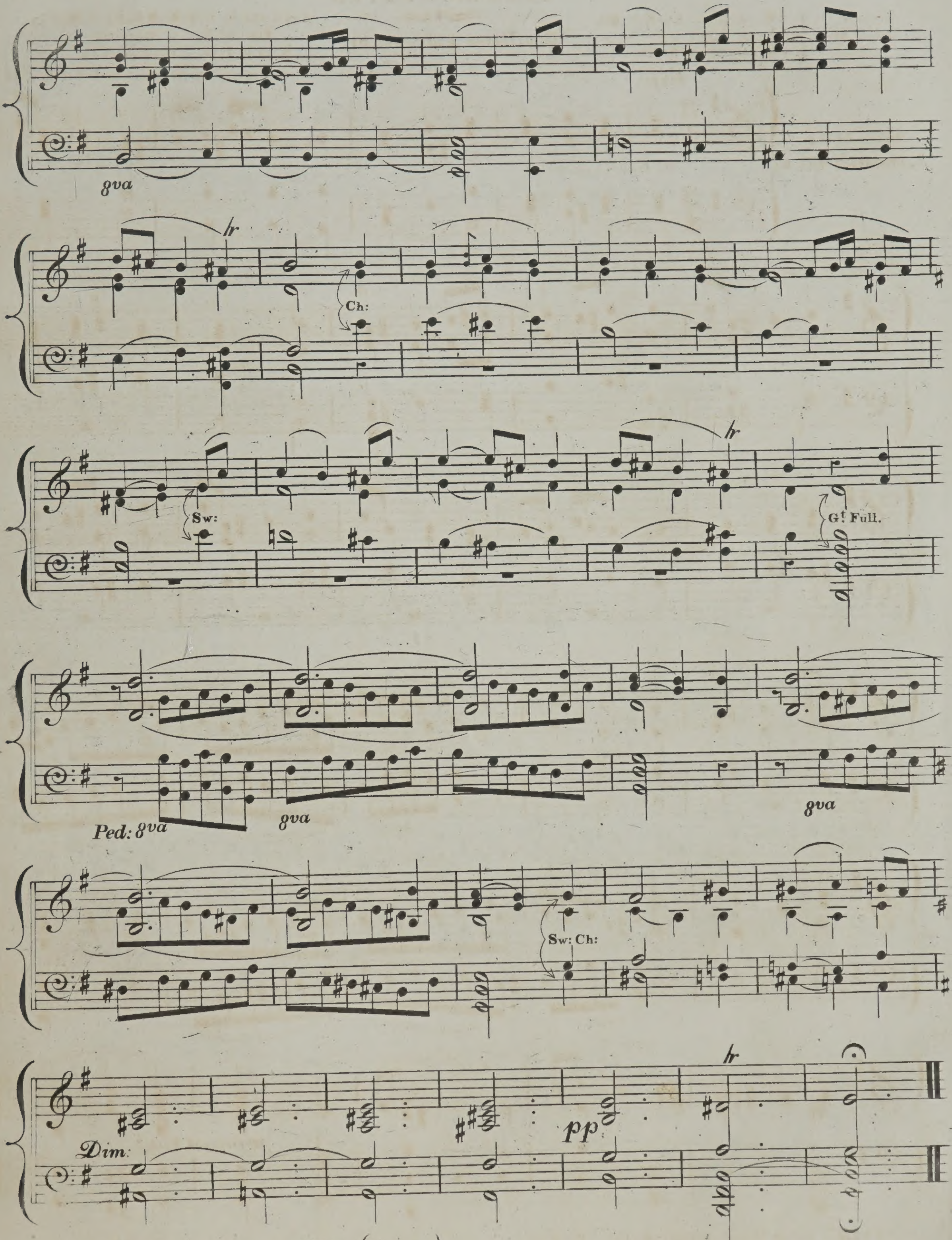
GERMAN PRAYER.

"Gott, Deine gute reicht!"

Prepare the Organ Stops thus:
SW: 2 Diap^{s} & a Soft Reed.
G^{t} 2 Diap^{s}
CH: Dulciana & Fl:

Composed by C. P. E. BACH, of Berlin,
The 2nd Son of Sebastian.
Born in 1714. Died in 1788.
Adapted for the Organ, from the Score by V. Novello. 1842.

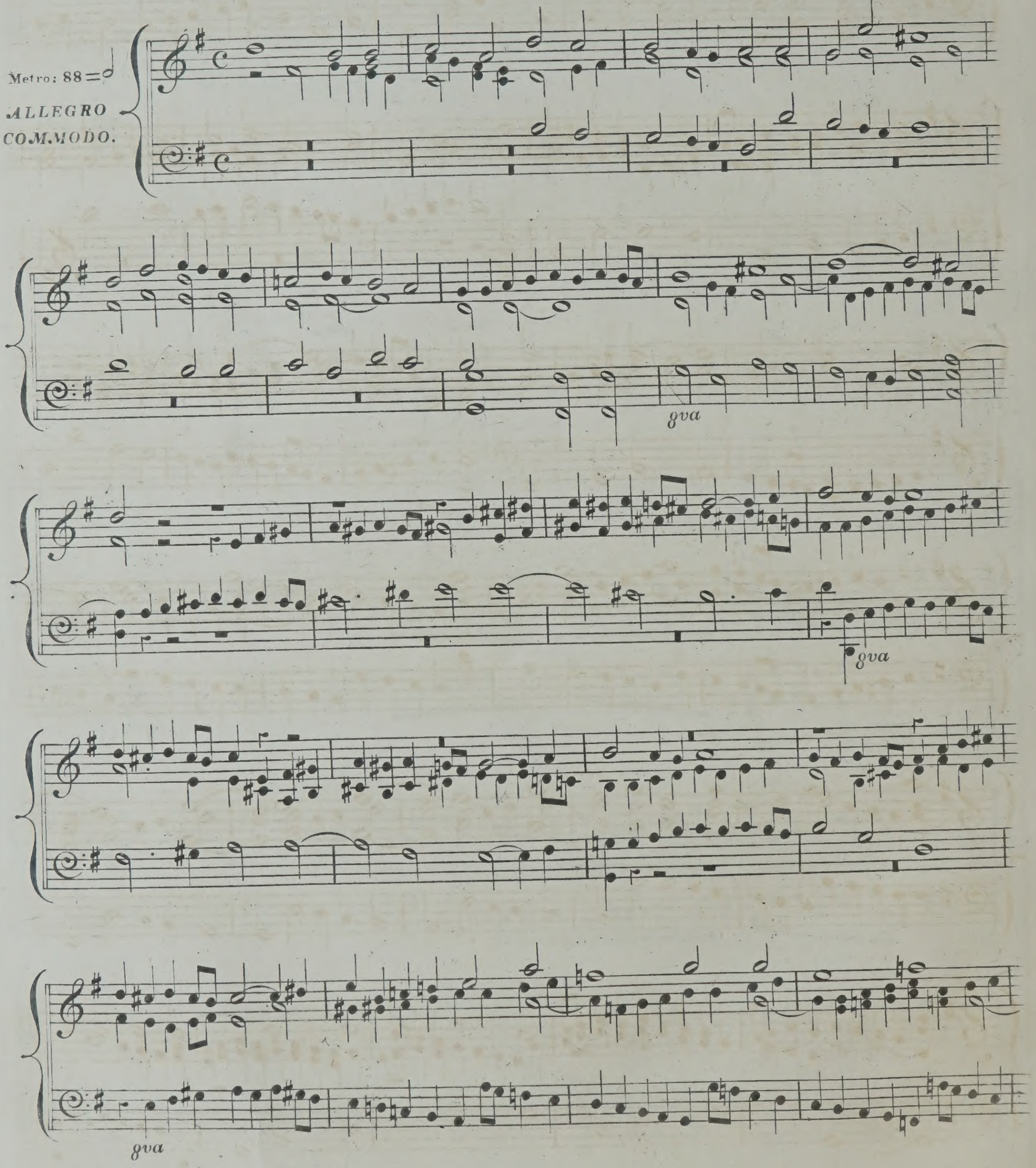

Métro: 66 = ♩
LARGHETTO.
Esp:
Gt Diaps
Sw:
Gt Org.
Ch:
Gt Org: add Princl

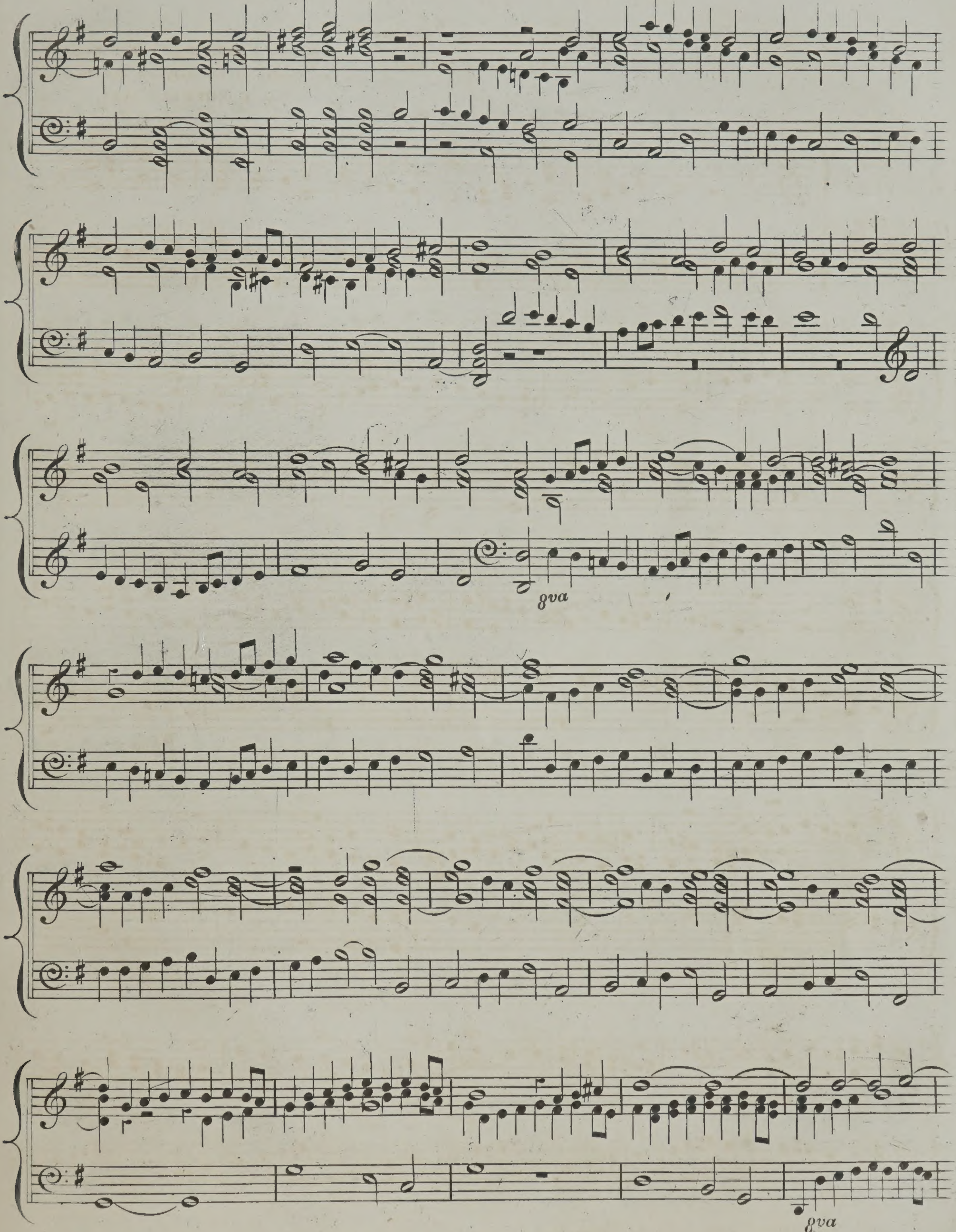

8va
tr
Ch:
tr
Sw:
Gt Full.
Ped: 8va
8va
8va
Sw: Ch:
Dim:
pp
tr

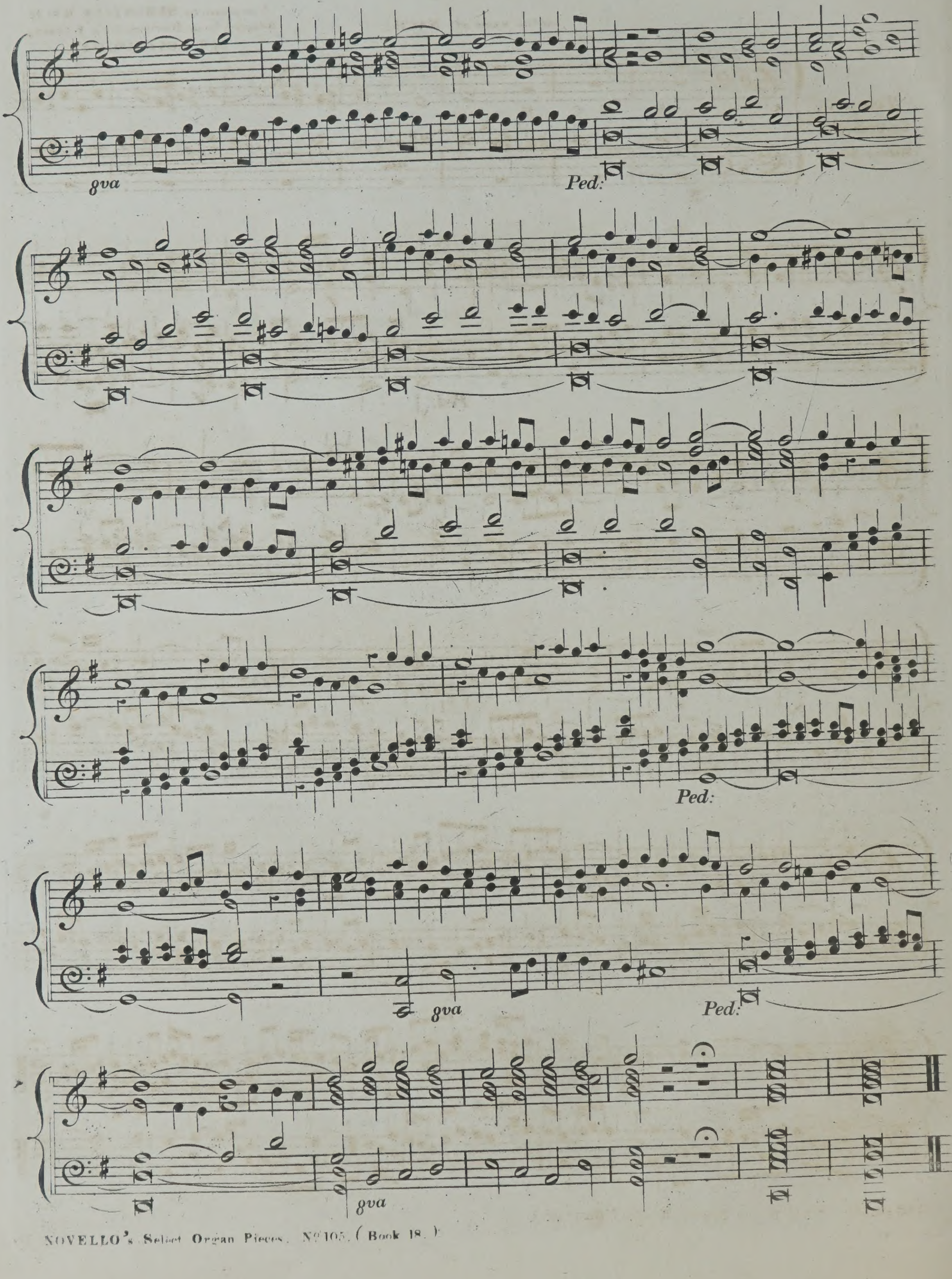
"LO STRETTO DELLA FUGA."

From the Tonal Fugue, "Et vitam,"
in 8 parts, for 2 Choirs.

Arrd. from CHERUBINI's Full Score,
in the "Course of Counterpoint and Fugue."
by V. NOVELLO. 1842.


Metro: 88 = 𝅗𝅥
ALLEGRO
COMMODO.
8va
8va
8va


8va
8va

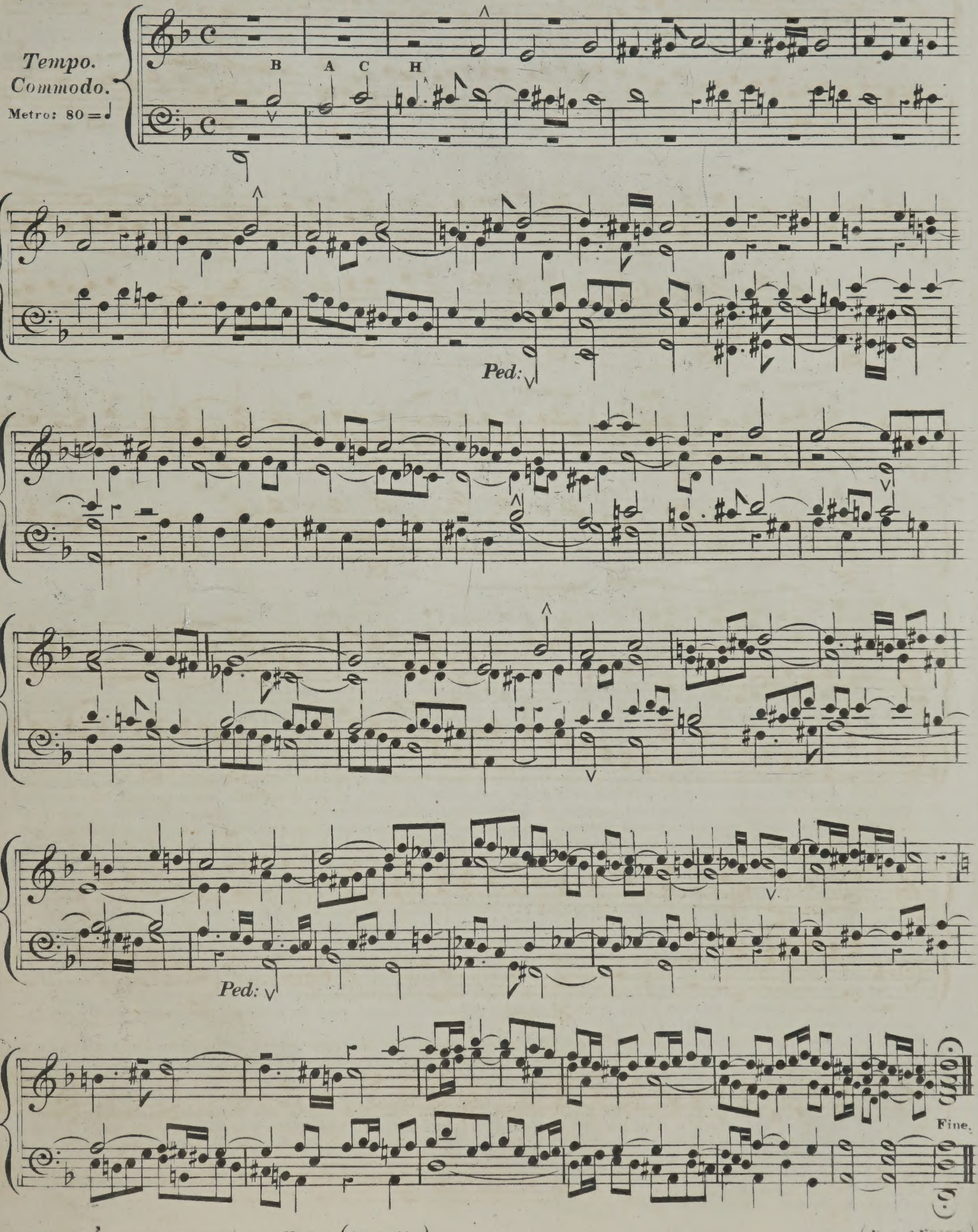

8va
Ped:
Ped:
8va
Ped:
8va

FUGUE

on the name of **BACH**.

Composed by **SEBASTIAN BACH**.
Adapted from Diettenhofer's Edition,
by **V. NOVELLO**, 1842.

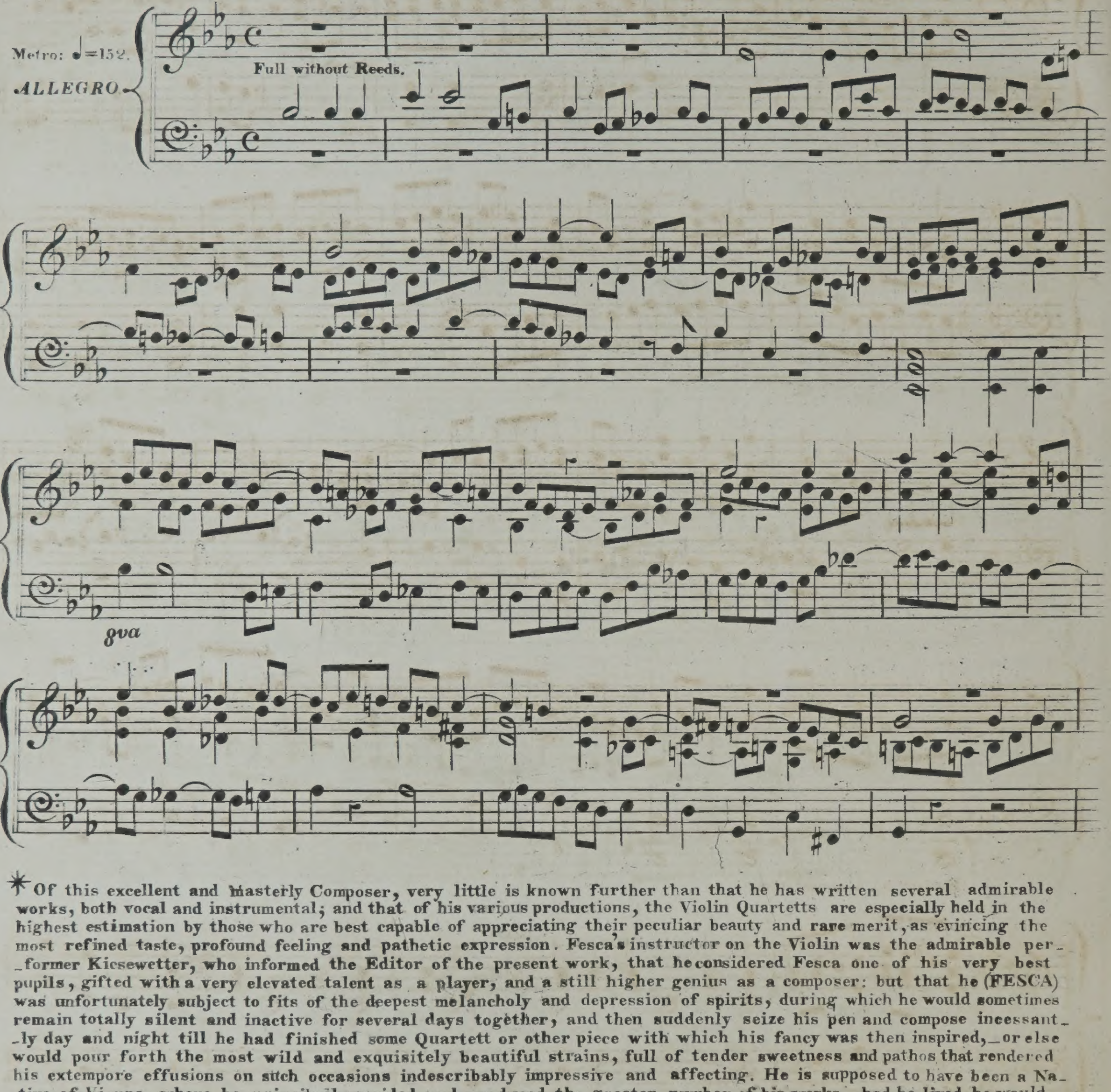
Tempo. Commodo.
Metro: 80 = ♩



CHORAL FUGUE.

LOBET DEN HERRN.

Composed by FESCA.*
Adapted from the Score, by
V. NOVELLO. 1842.



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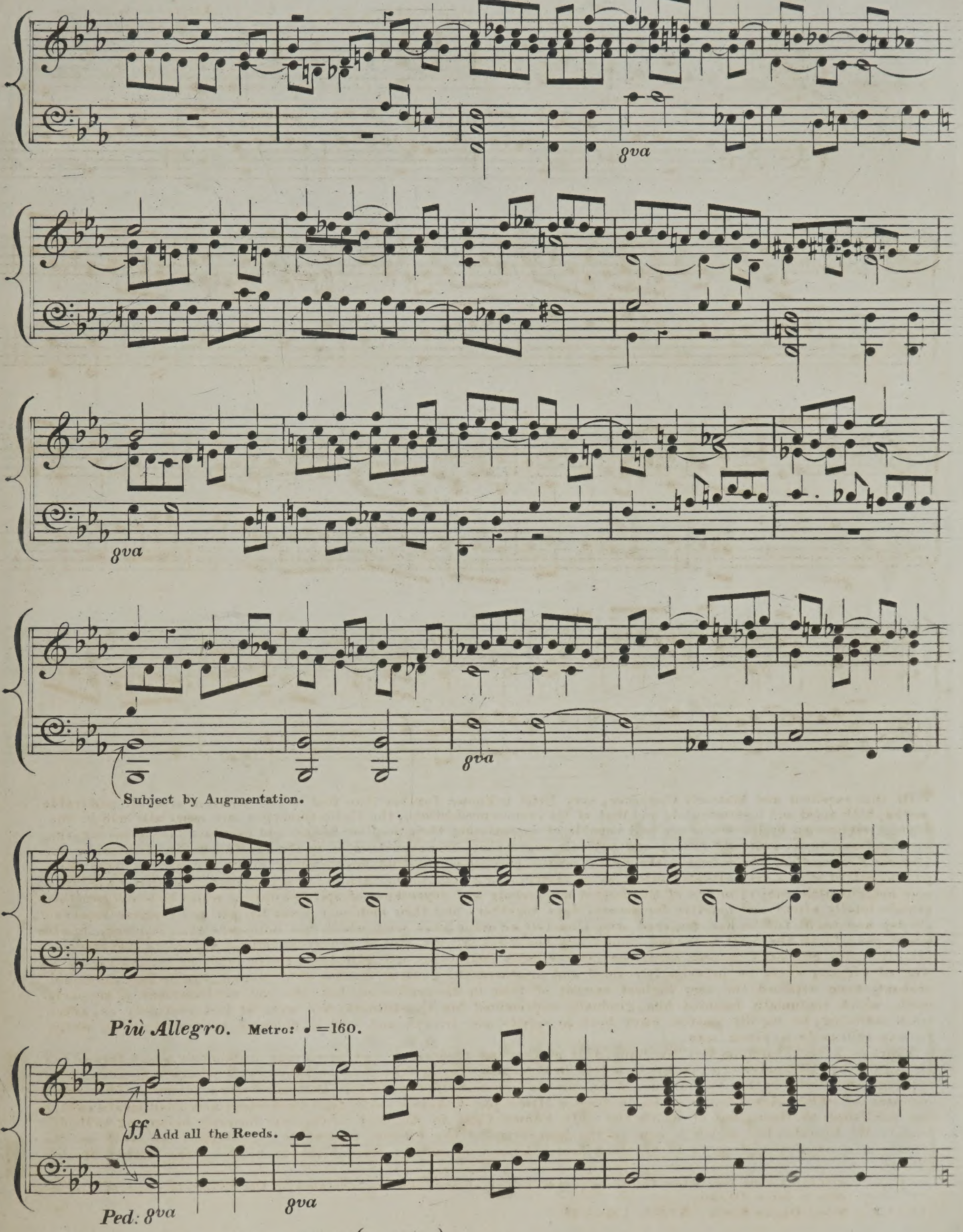
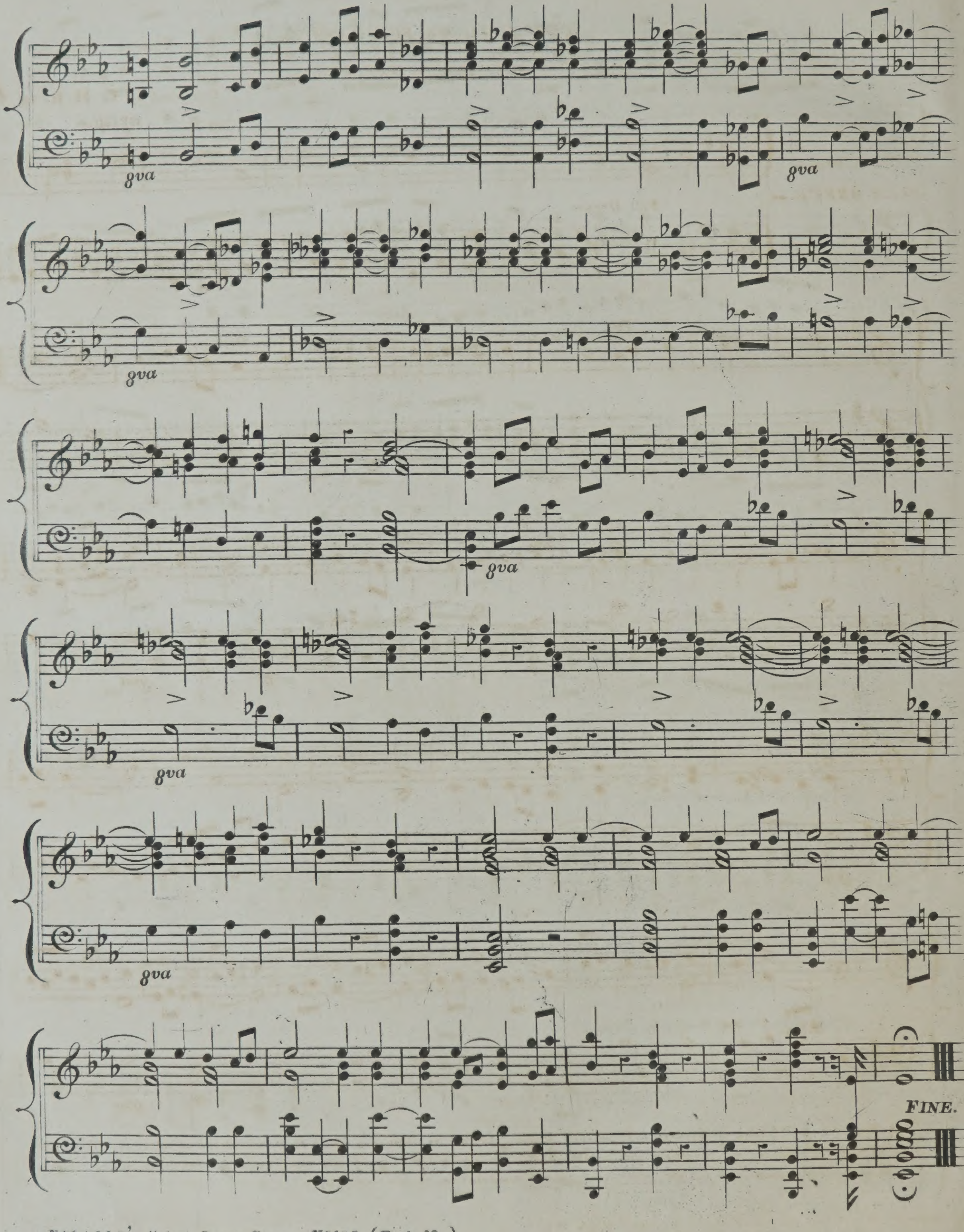
* Of this excellent and masterly Composer, very little is known further than that he has written several admirable works, both vocal and instrumental; and that of his various productions, the Violin Quartetts are especially held in the highest estimation by those who are best capable of appreciating their peculiar beauty and rare merit, as evincing the most refined taste, profound feeling and pathetic expression. Fesca's instructor on the Violin was the admirable performer Kiesewetter, who informed the Editor of the present work, that he considered Fesca one of his very best pupils, gifted with a very elevated talent as a player, and a still higher genius as a composer: but that he (FESCA) was unfortunately subject to fits of the deepest melancholy and depression of spirits, during which he would sometimes remain totally silent and inactive for several days together, and then suddenly seize his pen and compose incessantly day and night till he had finished some Quartett or other piece with which his fancy was then inspired,—or else would pour forth the most wild and exquisitely beautiful strains, full of tender sweetness and pathos that rendered his extempore effusions on such occasions indescribably impressive and affecting. He is supposed to have been a Native of Vienna, where he principally resided and produced the greater number of his works:—had he lived, he would probably have attained the very highest summit of fame in his profession: but the sad anticipations of an early death, which continually haunted him, gradually undermined his Constitution, and were at last realized; as, after much suffering, he rapidly wasted away both in spirits and strength, and died in Germany some years since, whilst he was still quite a young man.

There is a very charming Air, "Siciliano," full of the sad tenderness and passionate melancholy which formed his distinguishing Characteristic, in his Quartett in G minor, Op: 2; the present Editor will endeavour to adapt it for the Organ, & insert it in this Collection, if he can manage to find room for it in some future Number. The above specimen of **FESCA'S** Church style, is from a Hymn for 4 Voices with full Orchestral accompaniments, which was published at Bonn, but of which the only known Copy in England is the one formerly belonging to Haydn's friend, Mr Latrobe, but which is now in the possession of the Editor. The whole composition, as well as the other works of Fesca, deserve to be much better known than they have hitherto been by the English Musical Public.

It is recommended that the above Fugue be played rather slower than is indicated by the Metronome, especially if it be performed upon a large Organ.


8va
8va
8va
Subject by Augmentation.
Più Allegro. Metro: ♩=160.
ff Add all the Reeds.
Ped: 8va
8va

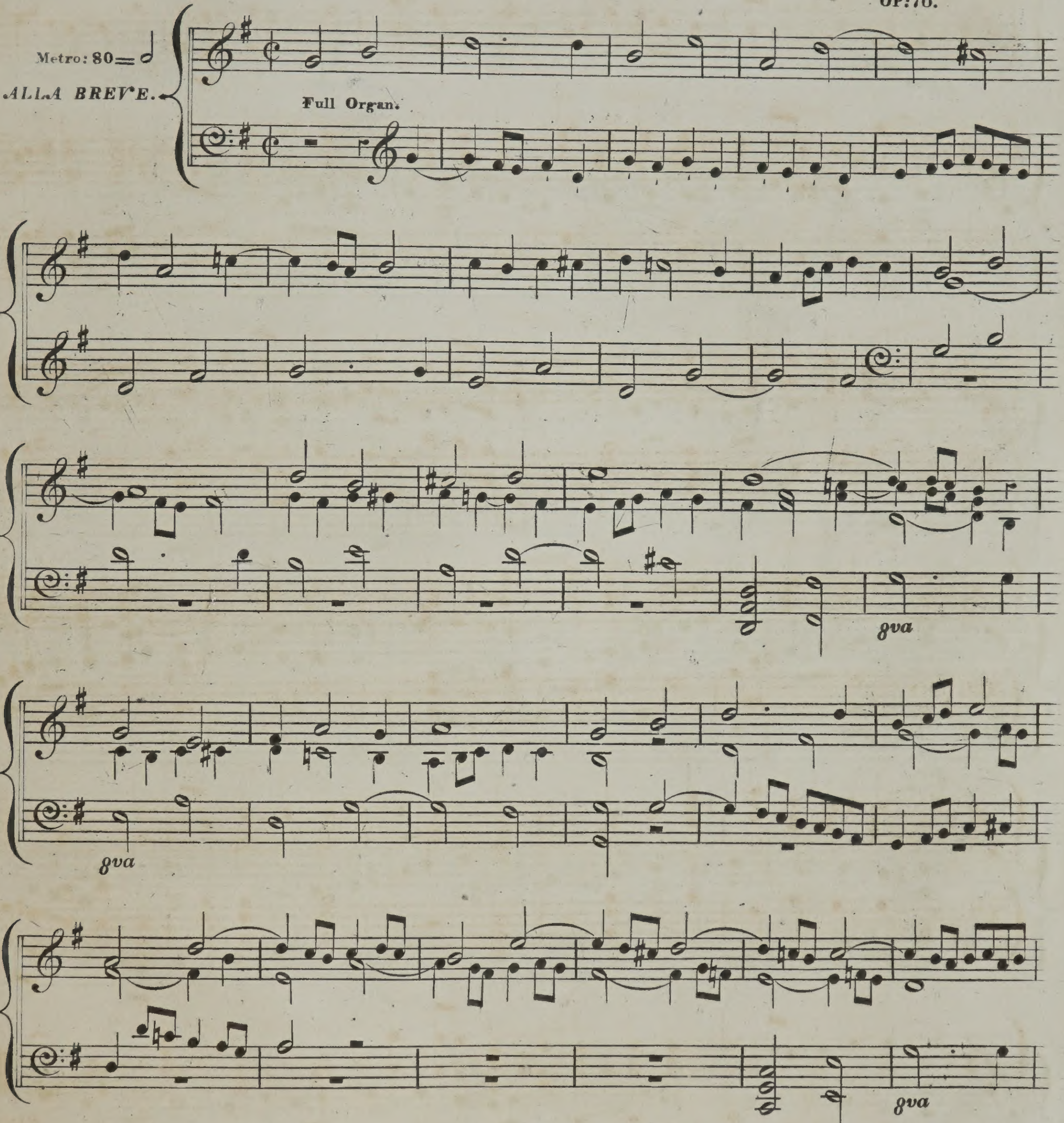

8va
8va
8va
8va
8va
8va
FINE.

"JESUS CHRISTUS IST DER HERR."

CHORAL FUGUE FOR 4 VOICES.

From a Cantata for GOOD FRIDAY.

Composed by **G. H. RINK.** *
OP: 76.



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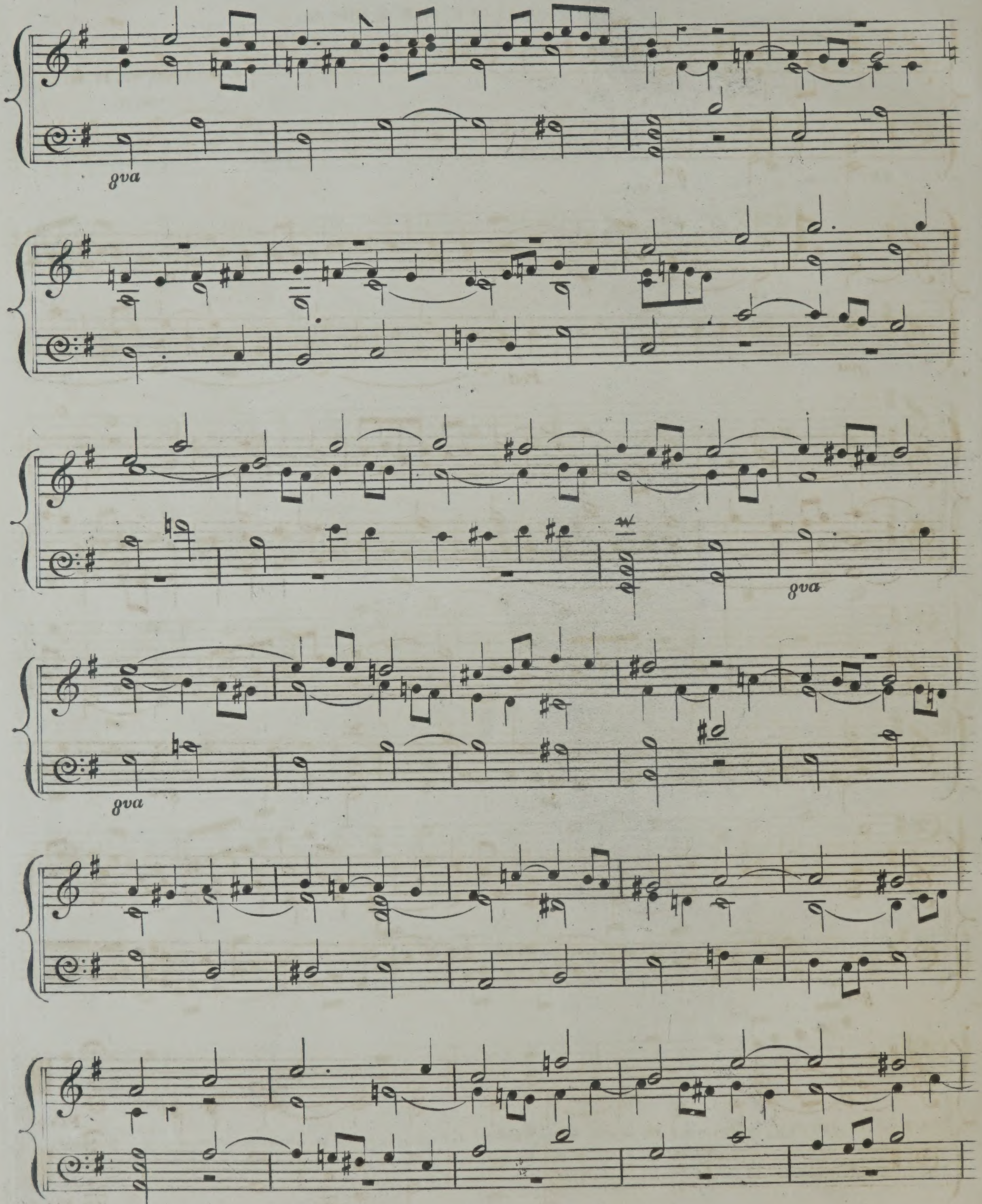
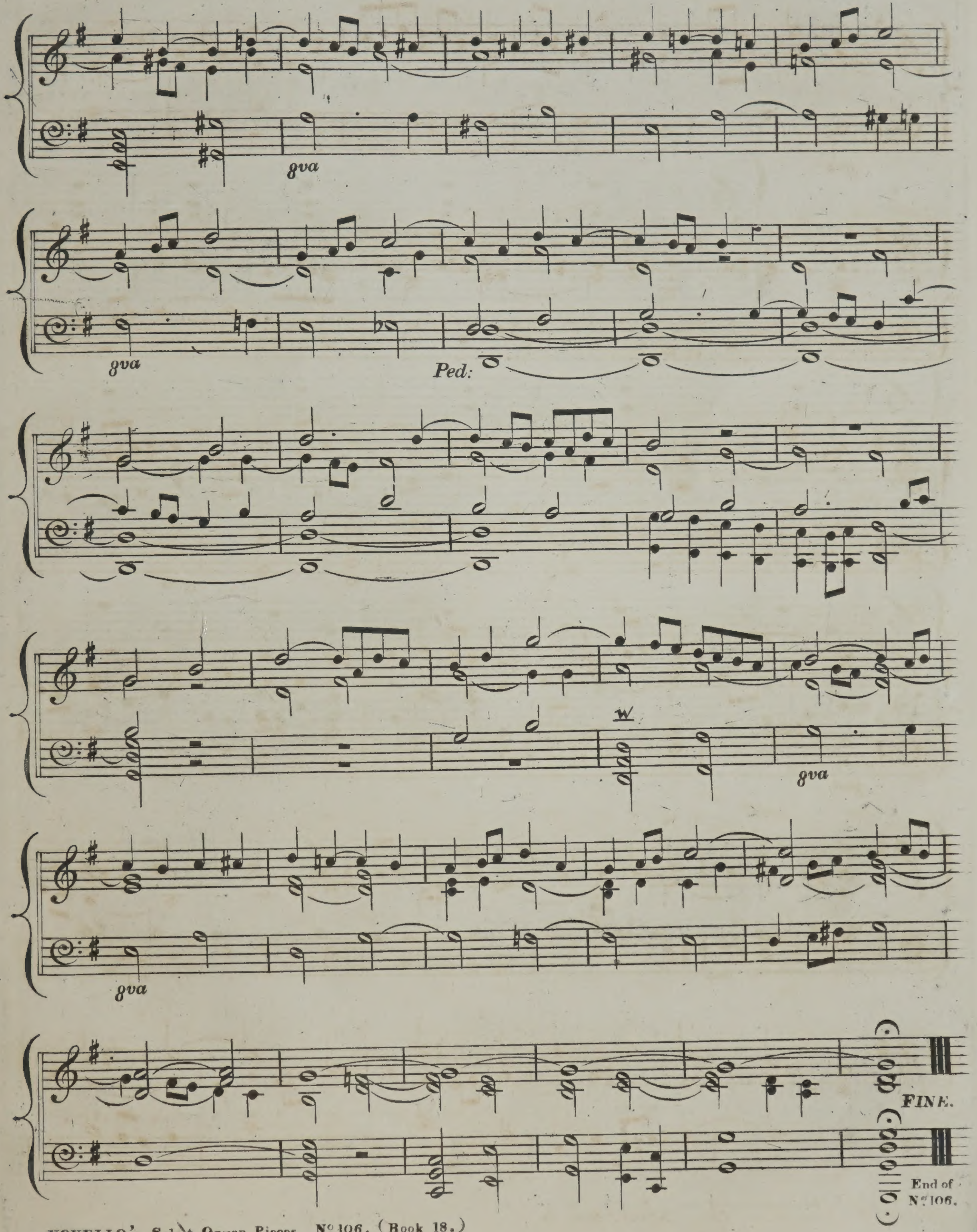
* A Pupil of KITTEL, of Erfurth; He is still living (1842) in Germany, where he is considered an admirable Organist & an excellent Composer for his Instrument. His works are very voluminous, & are remarkable for the freedom and fluent flow of the melody, as well as for the purity & natural construction of the harmony.


8va
8va
8va


8va
8va
Ped:
W
8va
8va
FINE.
End of N.º 106.

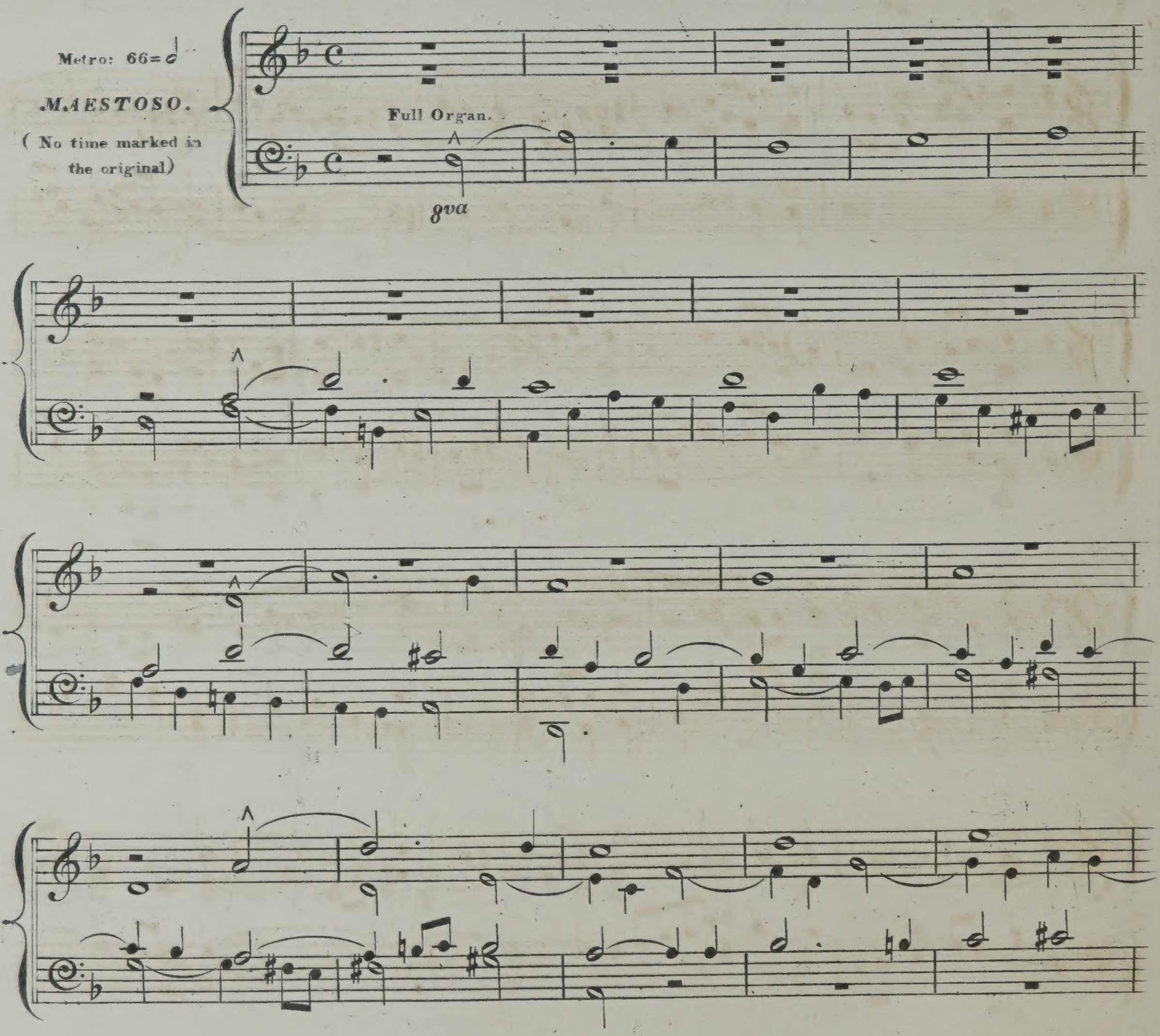
FUGUE,

(in D Minor)

(*of the Majestic Class.*)

Calculated for a Cathedral Organ.*

Adapted by **VINCENT NOVELLO,**
From **SEBASTIAN BACH's**
"Art de la Fugue."


Metro: 66 = 𝅗𝅥
MAESTOSO.
(No time marked in the original)
Full Organ.
8va

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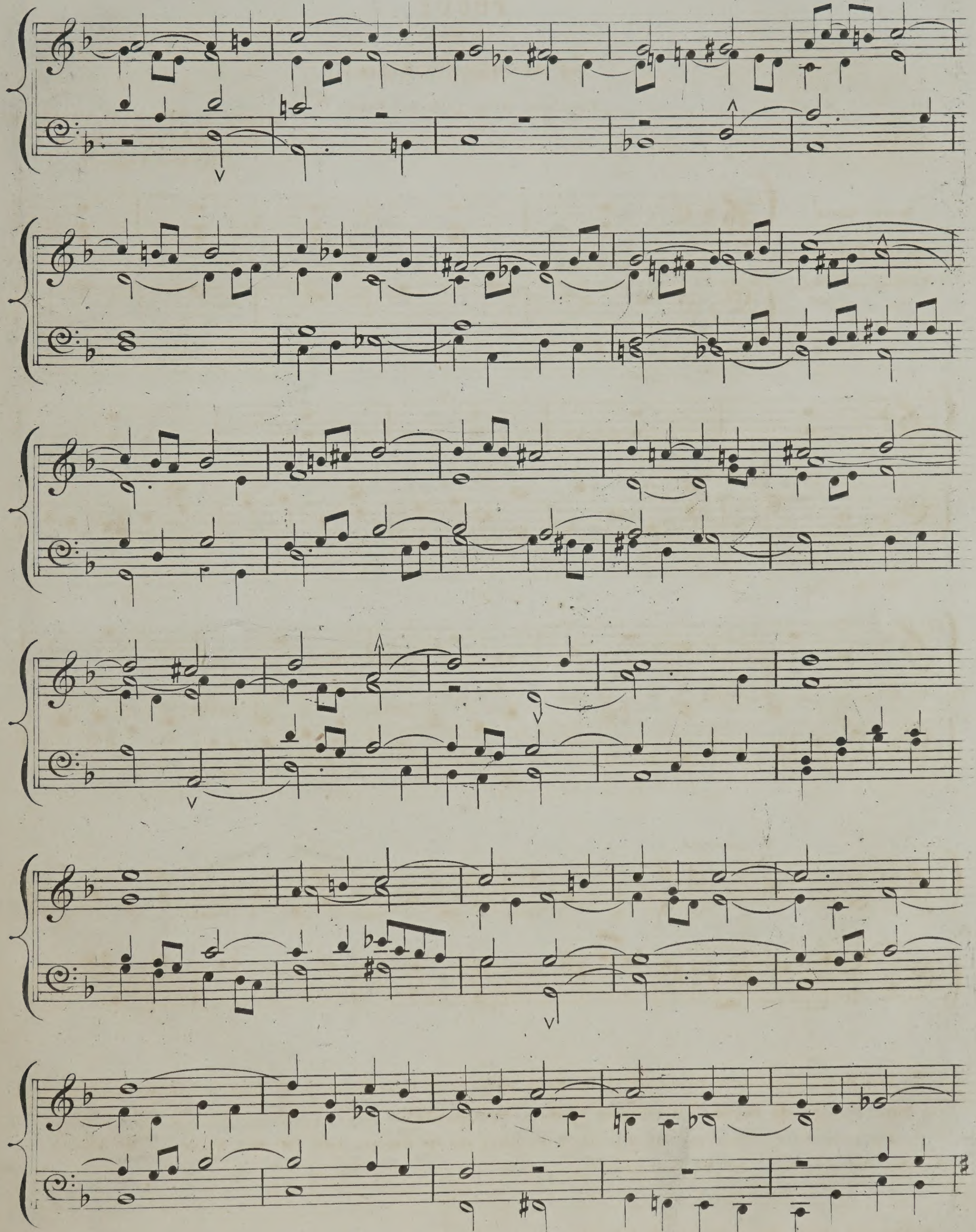
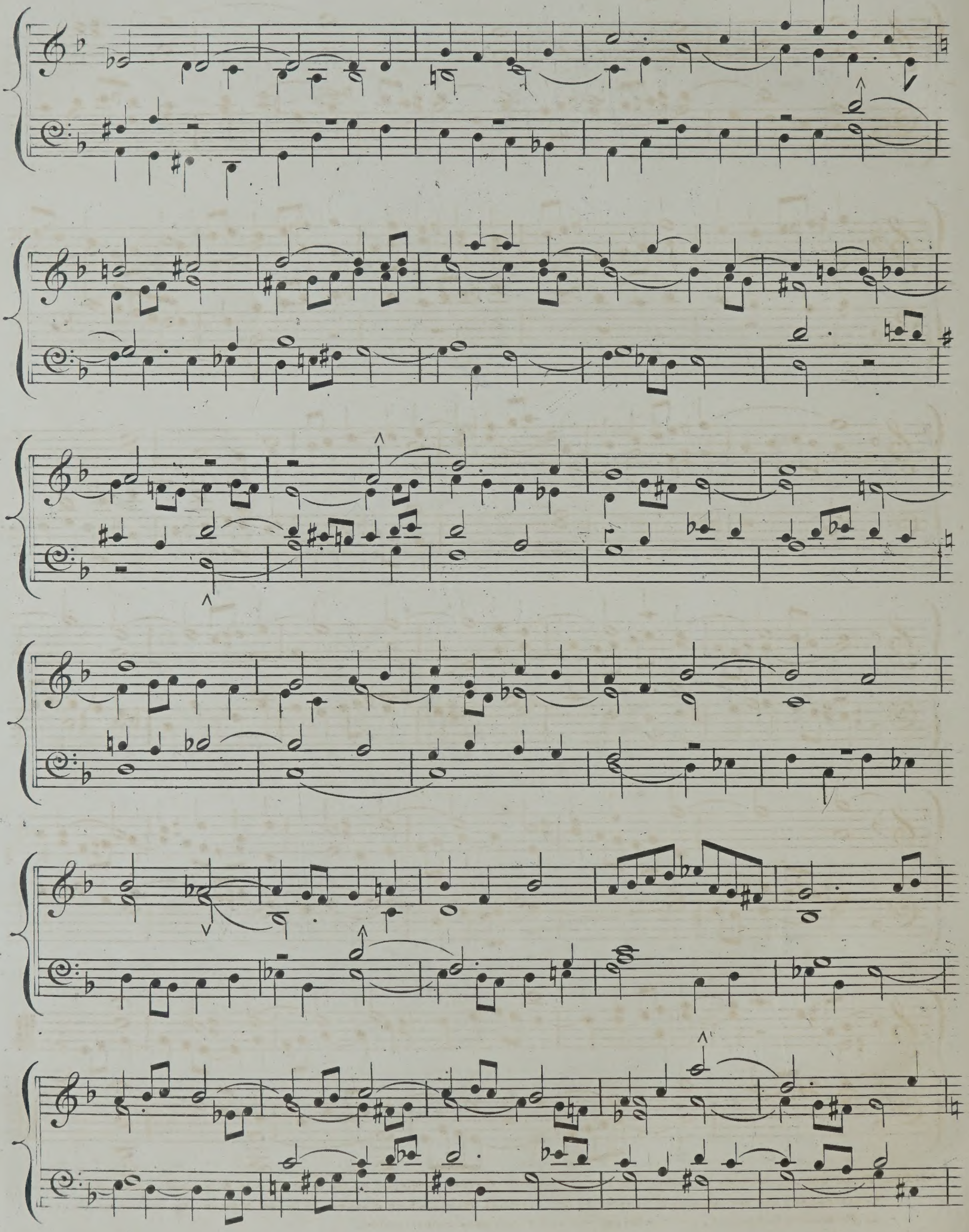
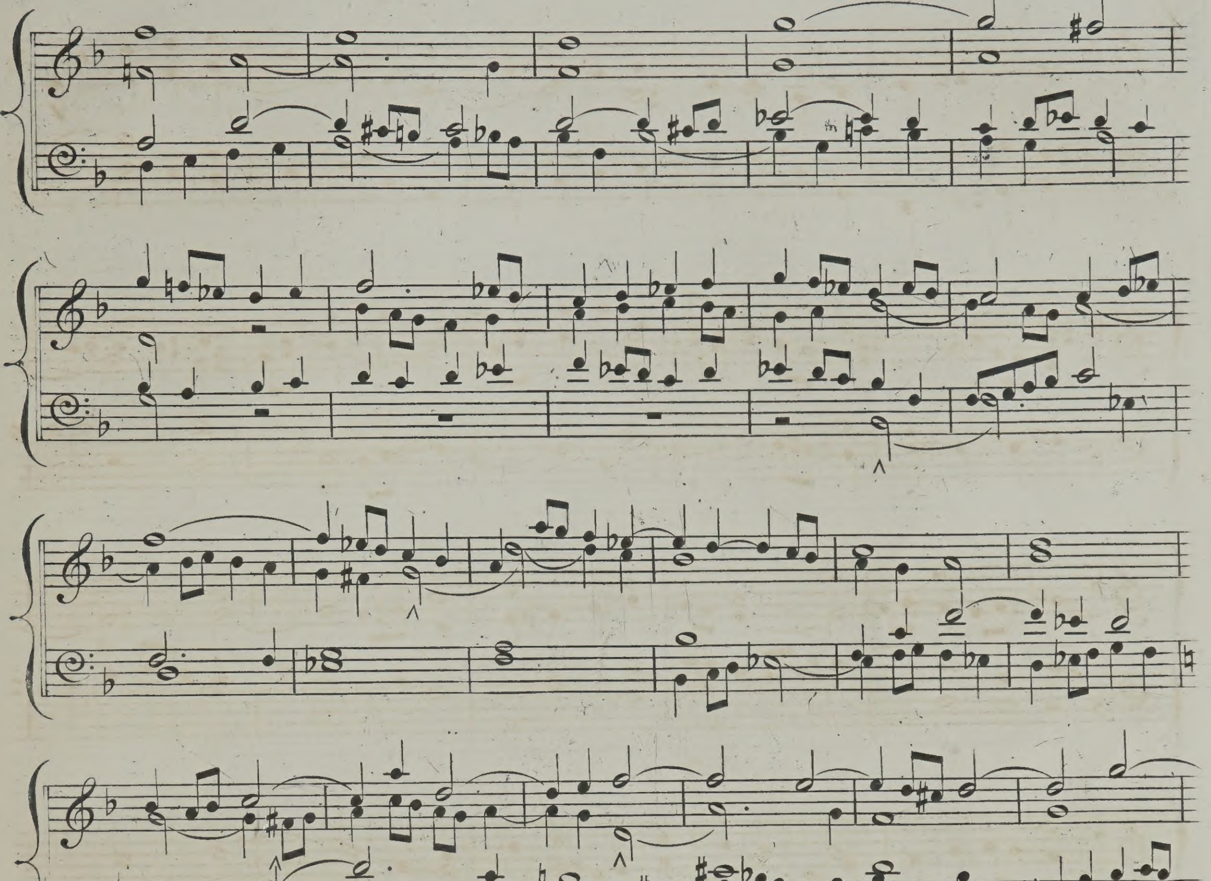
* This Grand Composition formed one of the Pieces played on the large Organ in the Town Hall at Birmingham, at the Competition for the Organist's appointment there, in February, 1842.

The successful Candidate was Mr Stimson, of Carlisle; and the Umpires were Mr Wm Knyvett, Mr Vincent Novello, Mr John Goss and Mr Walmisley.



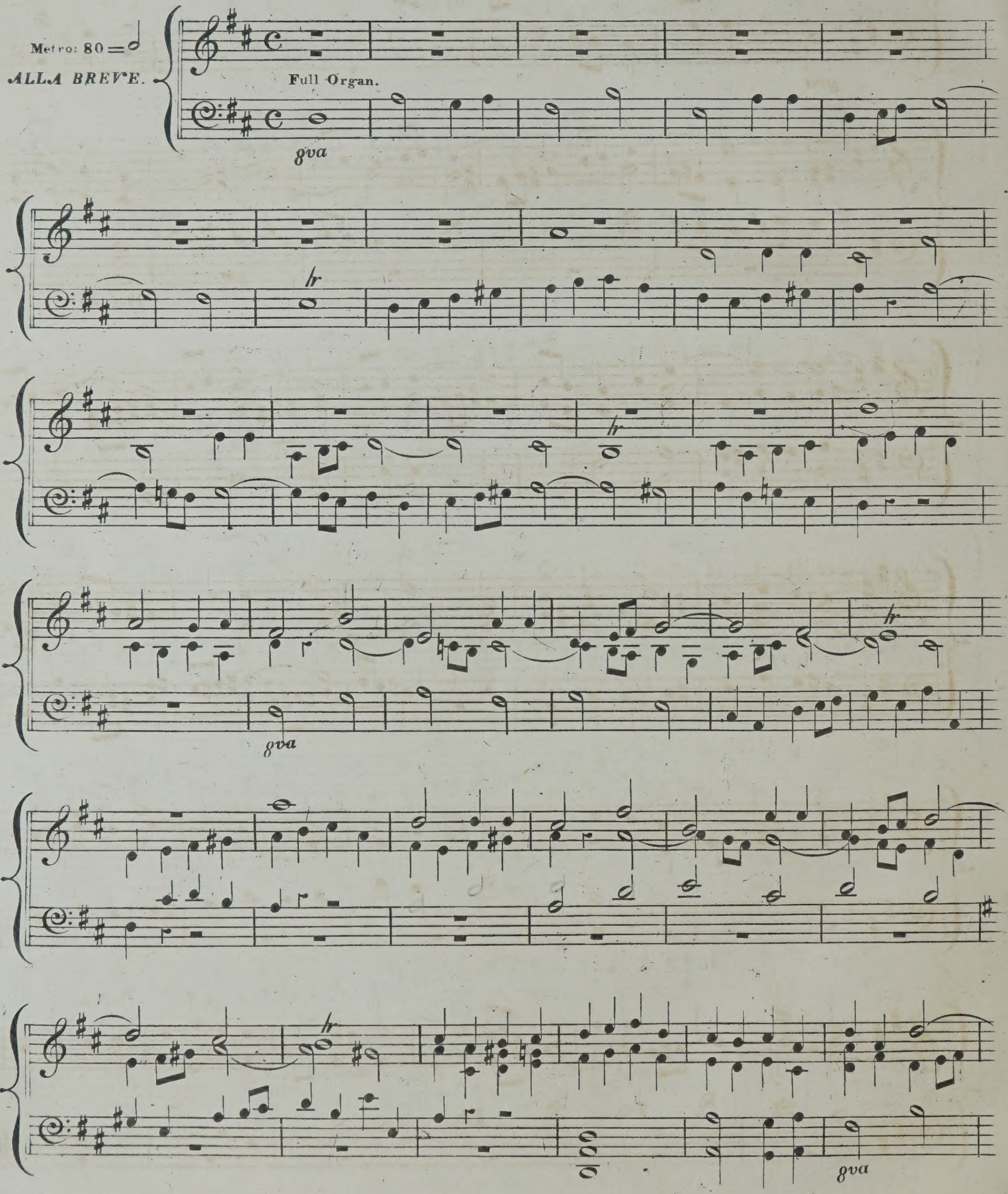


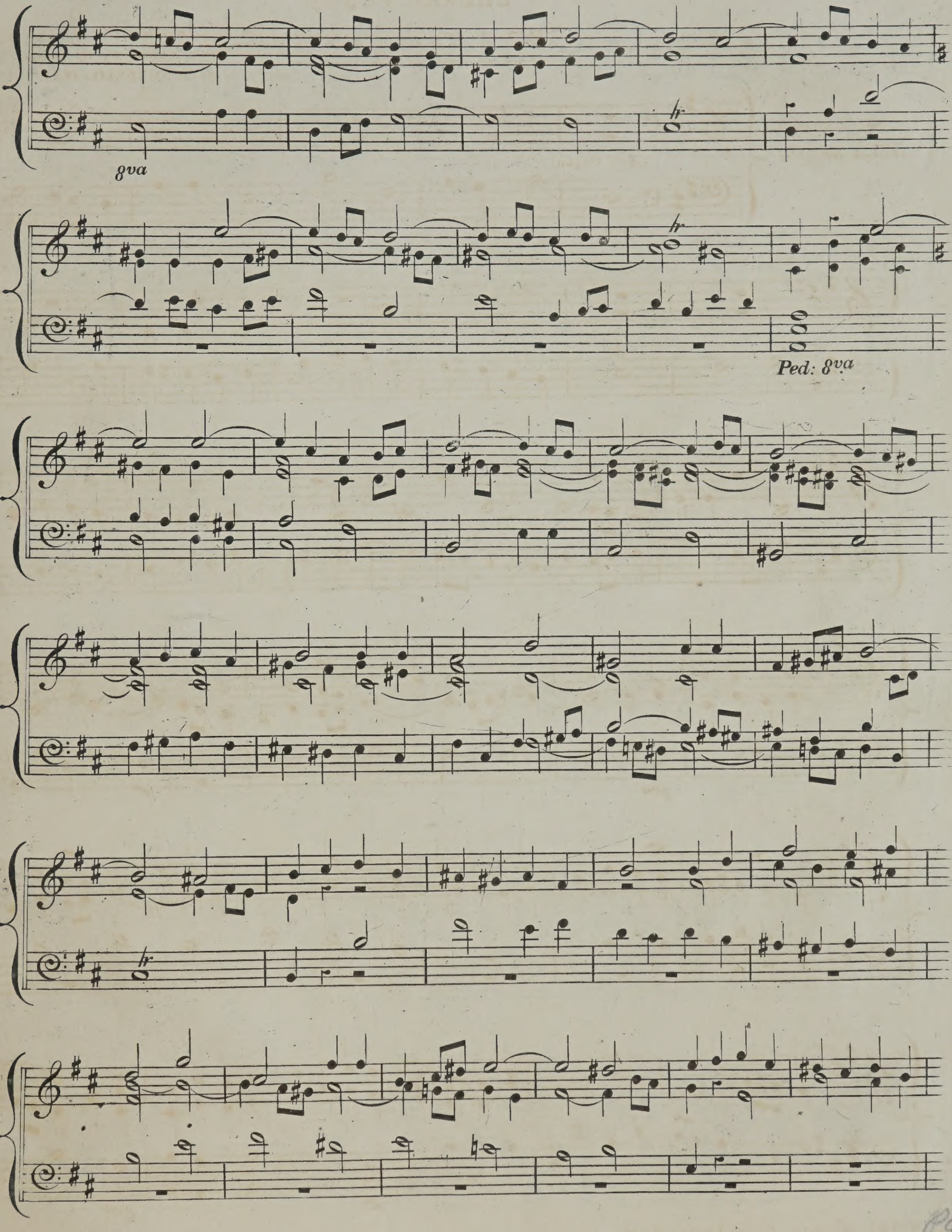


NOTE. Those who are desirous of seeing this fine subject still further developed by the most erudite & masterly treatment of the Counterpoint, are recommended to refer to the original Work, which deserves to be much more extensively known, both by Professors in general, and by Organists and Composers in particular.

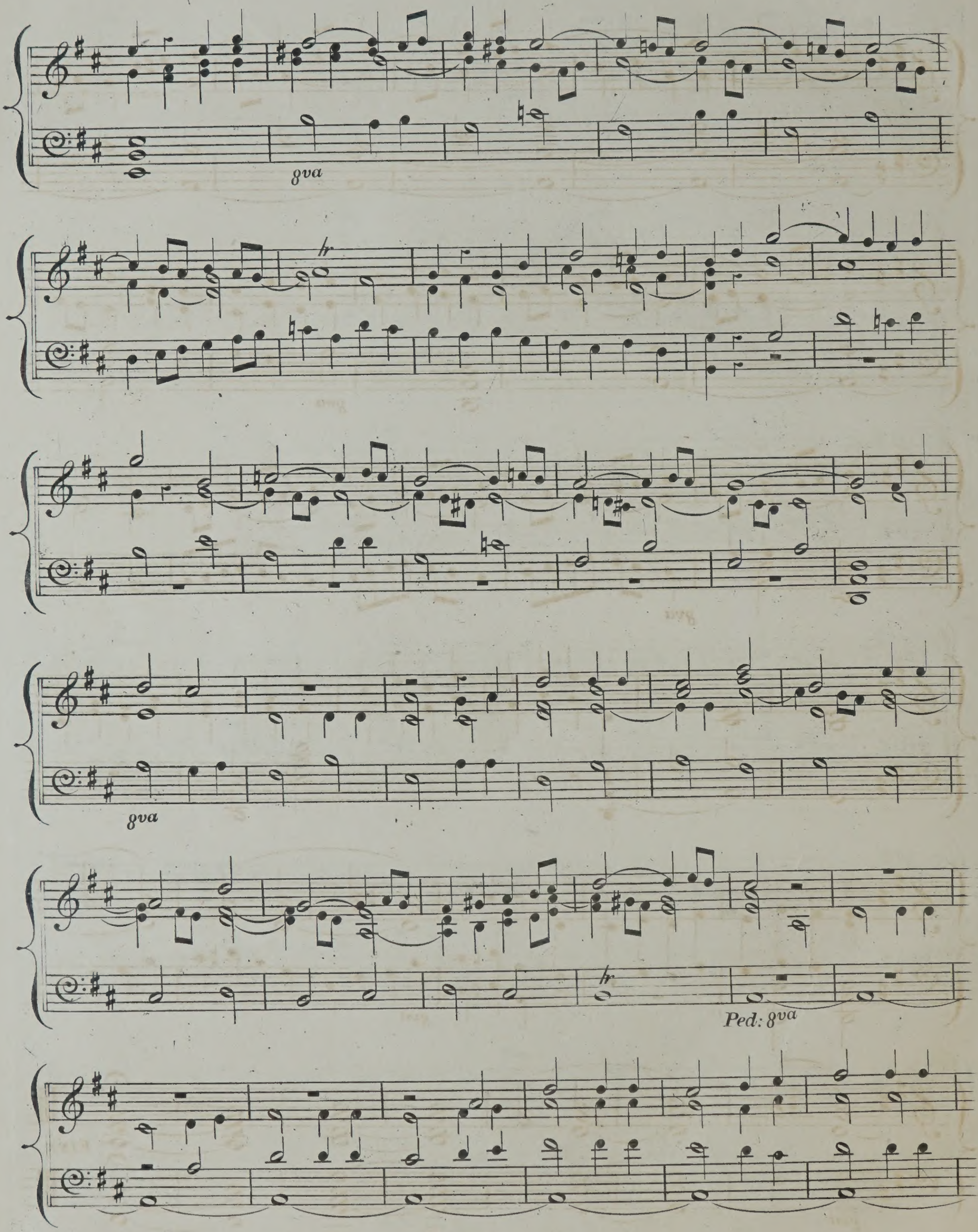
CHORAL FUGUE

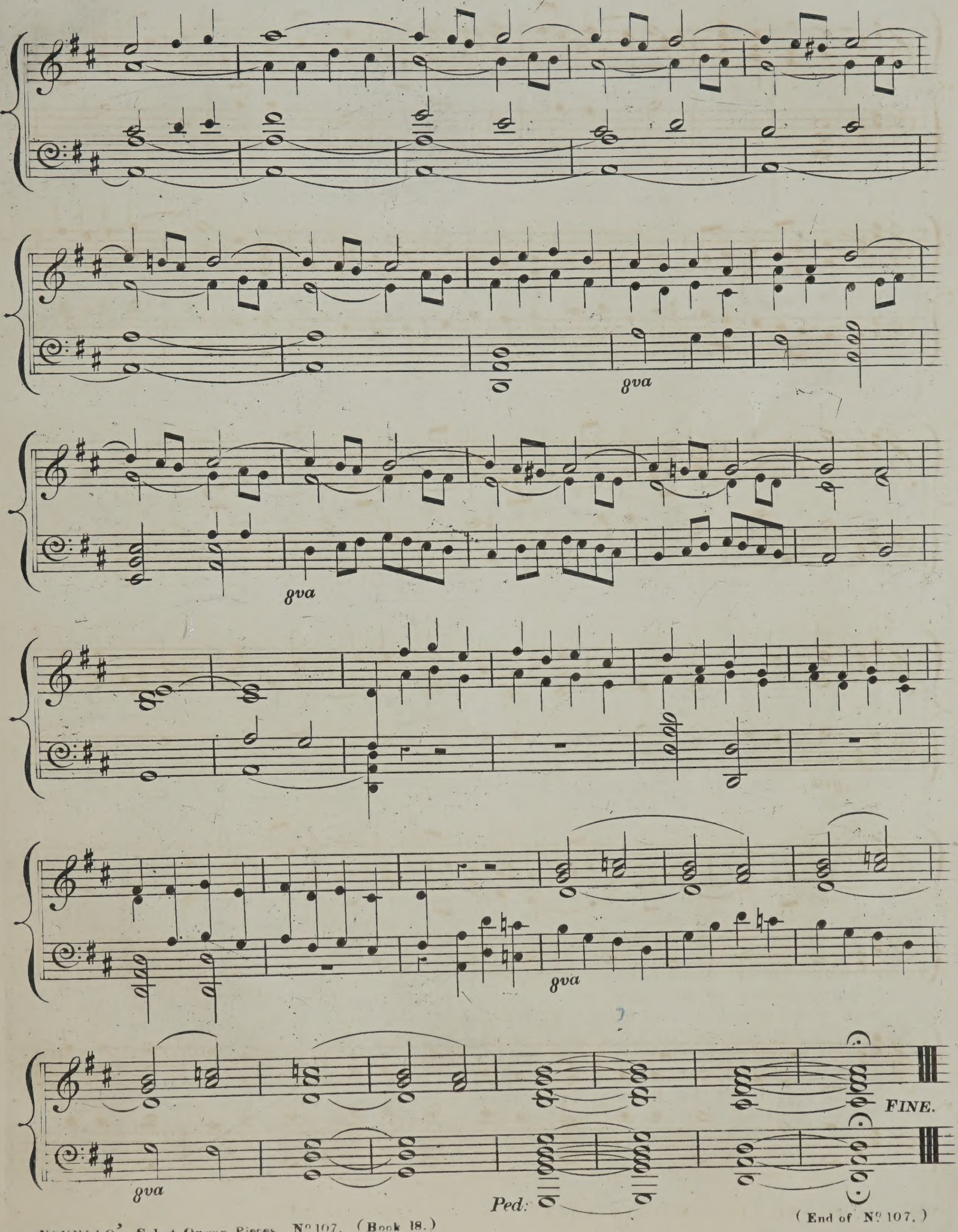
"*ET VITAM VENTURI*" From RIGHINI's Mass in D.
Newly adapted for the Organ
by V. NOVELLO. 1842.


Metro: 80 = 𝅗𝅥
ALLA BREVE.
Full Organ.
8va
tr
8va
tr
tr
tr
8va



P.W.


8va
8va
Ped: 8va

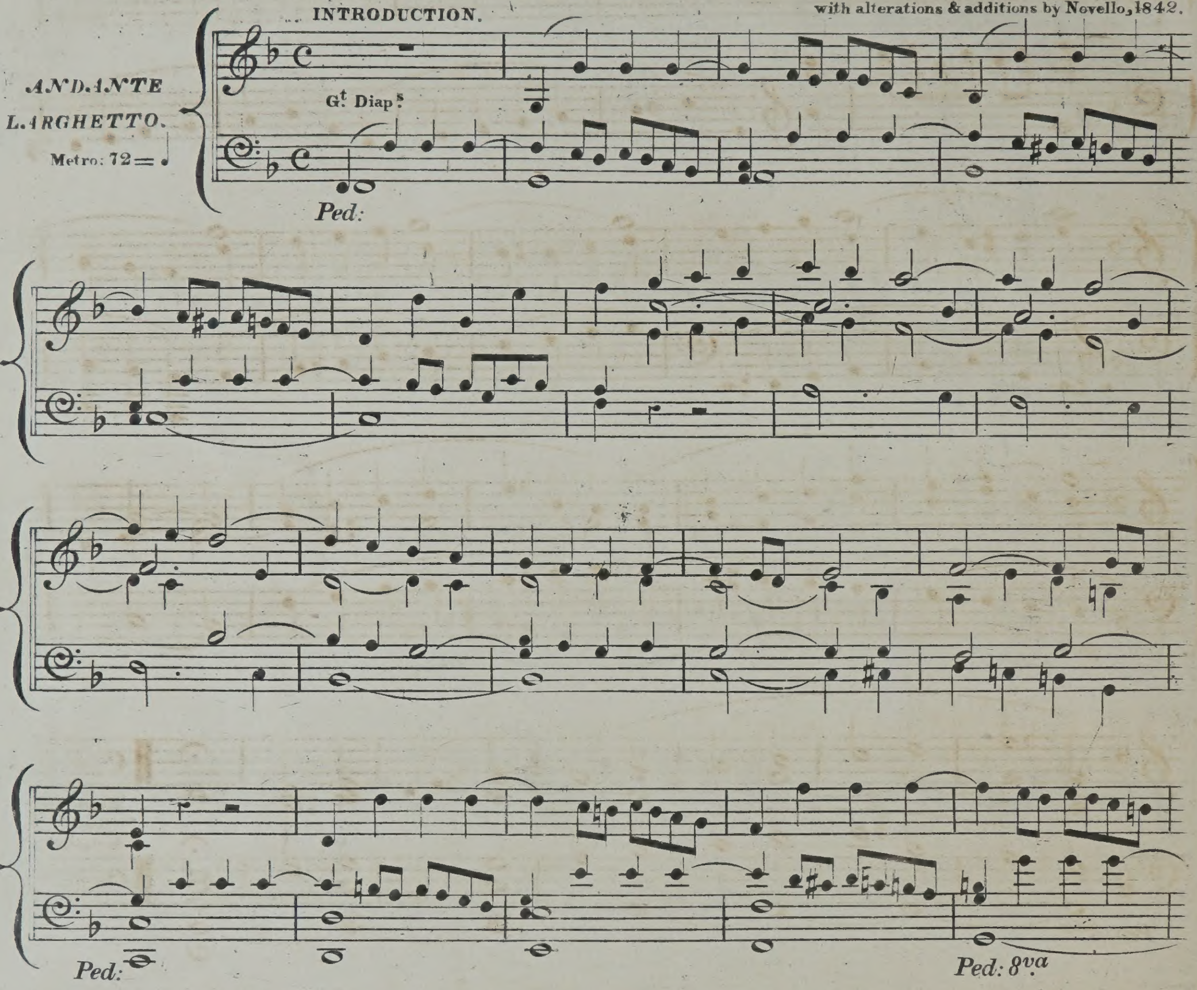

8va
8va
8va
8va
Ped:
FINE.

(End of Nº 107.)

THE CANON "NON NOBIS, DOMINE,"

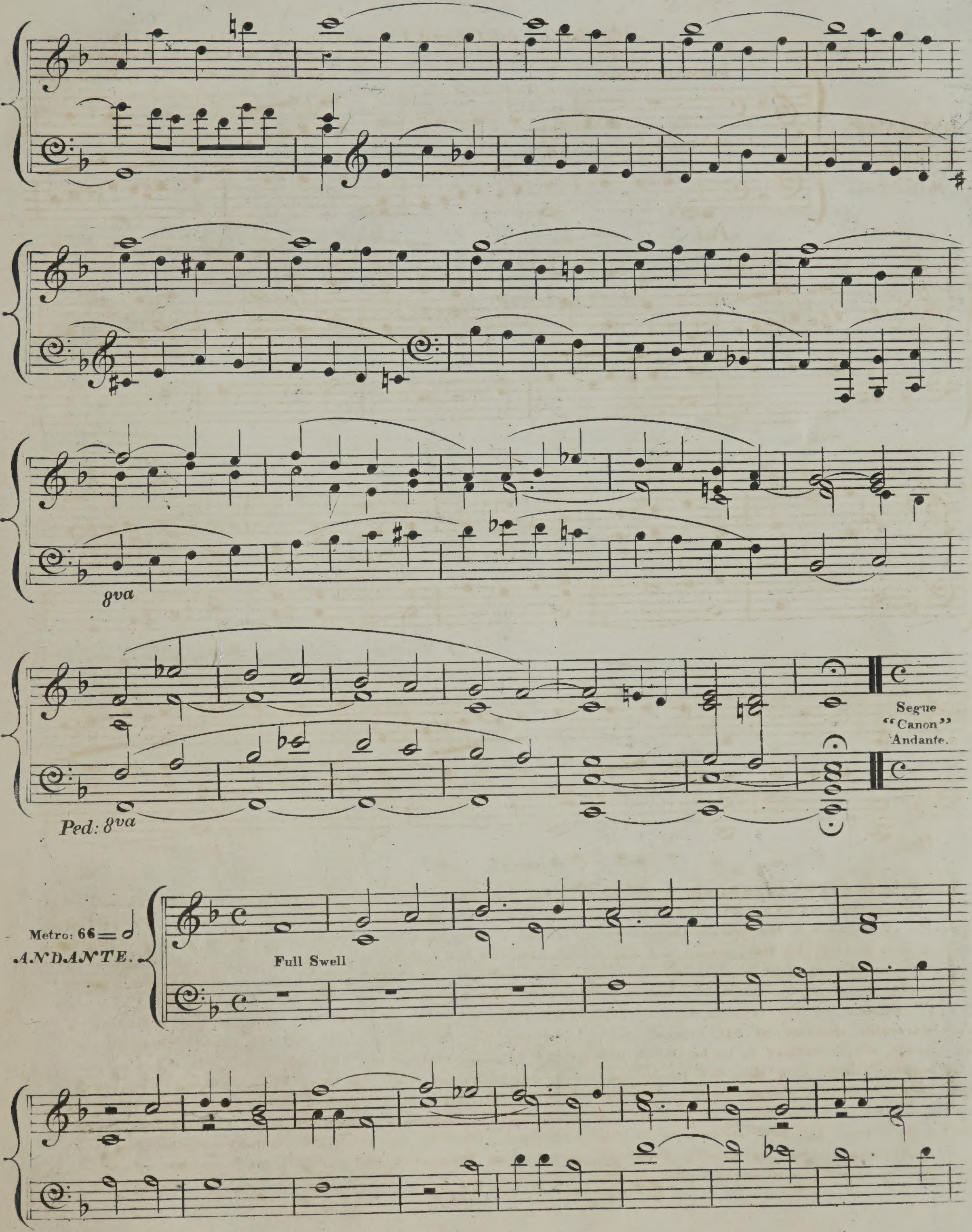
Adapted as an Organ Voluntary.

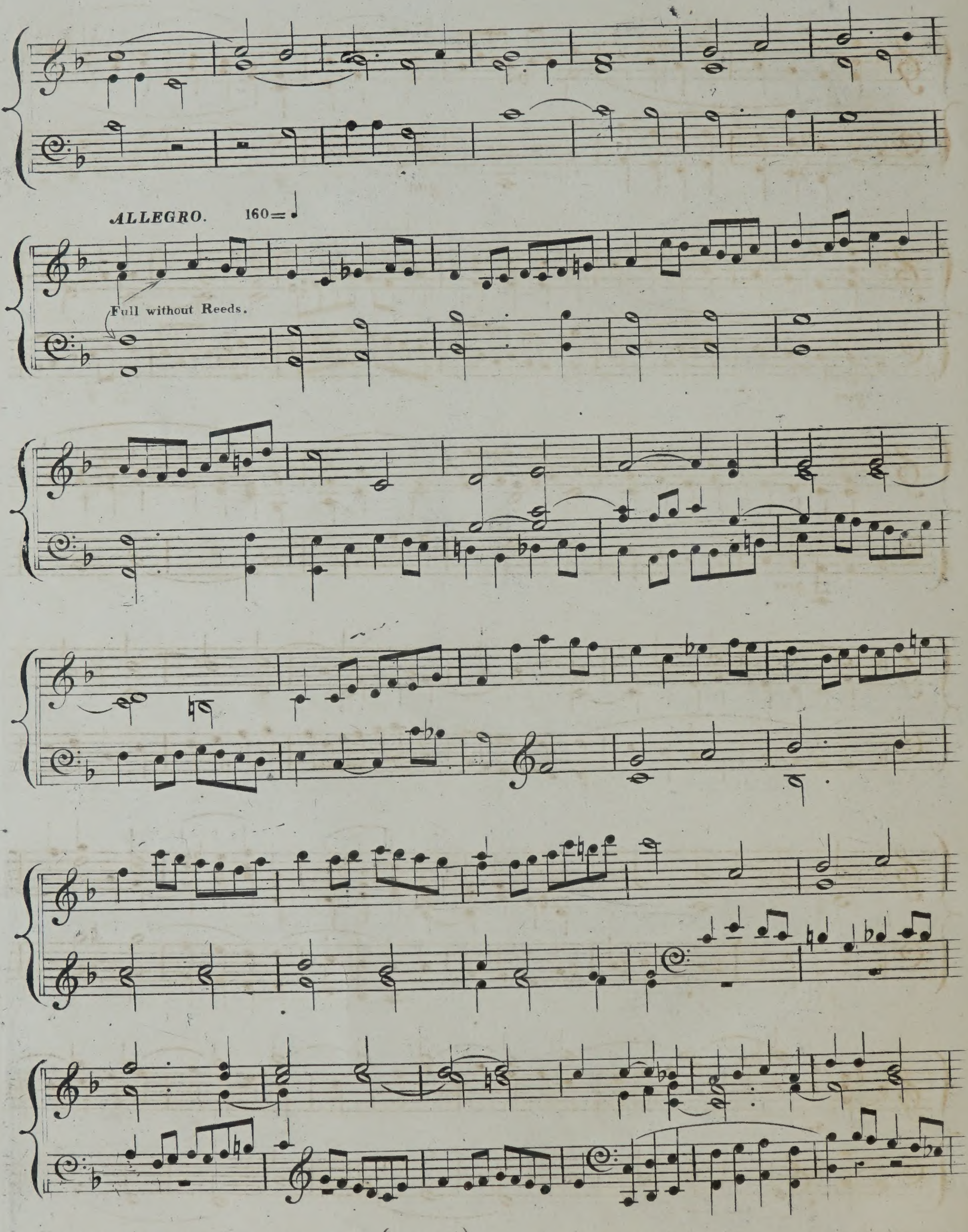
From the Edition by Diettenhofer.[*]
with alterations & additions by Novello, 1842.

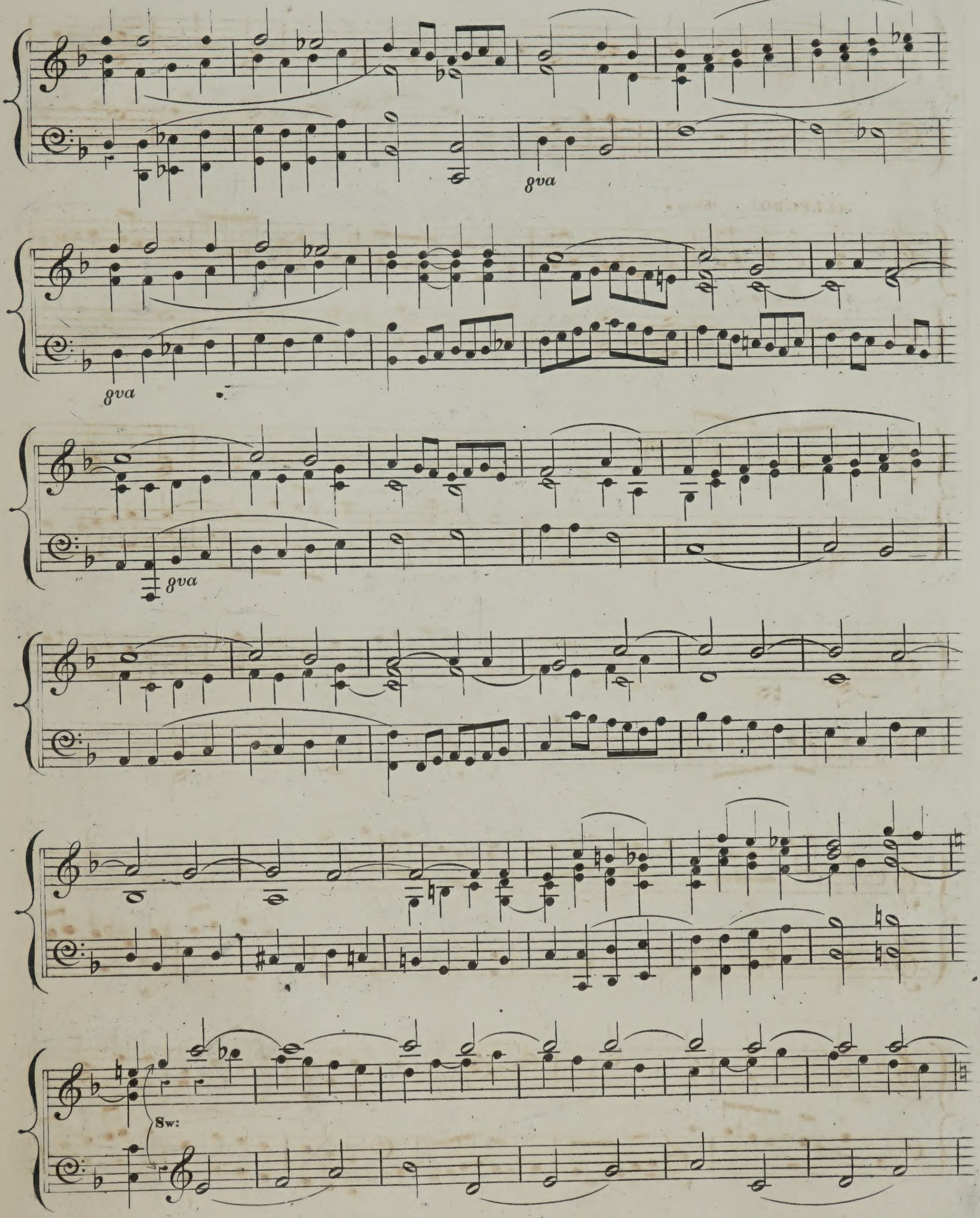


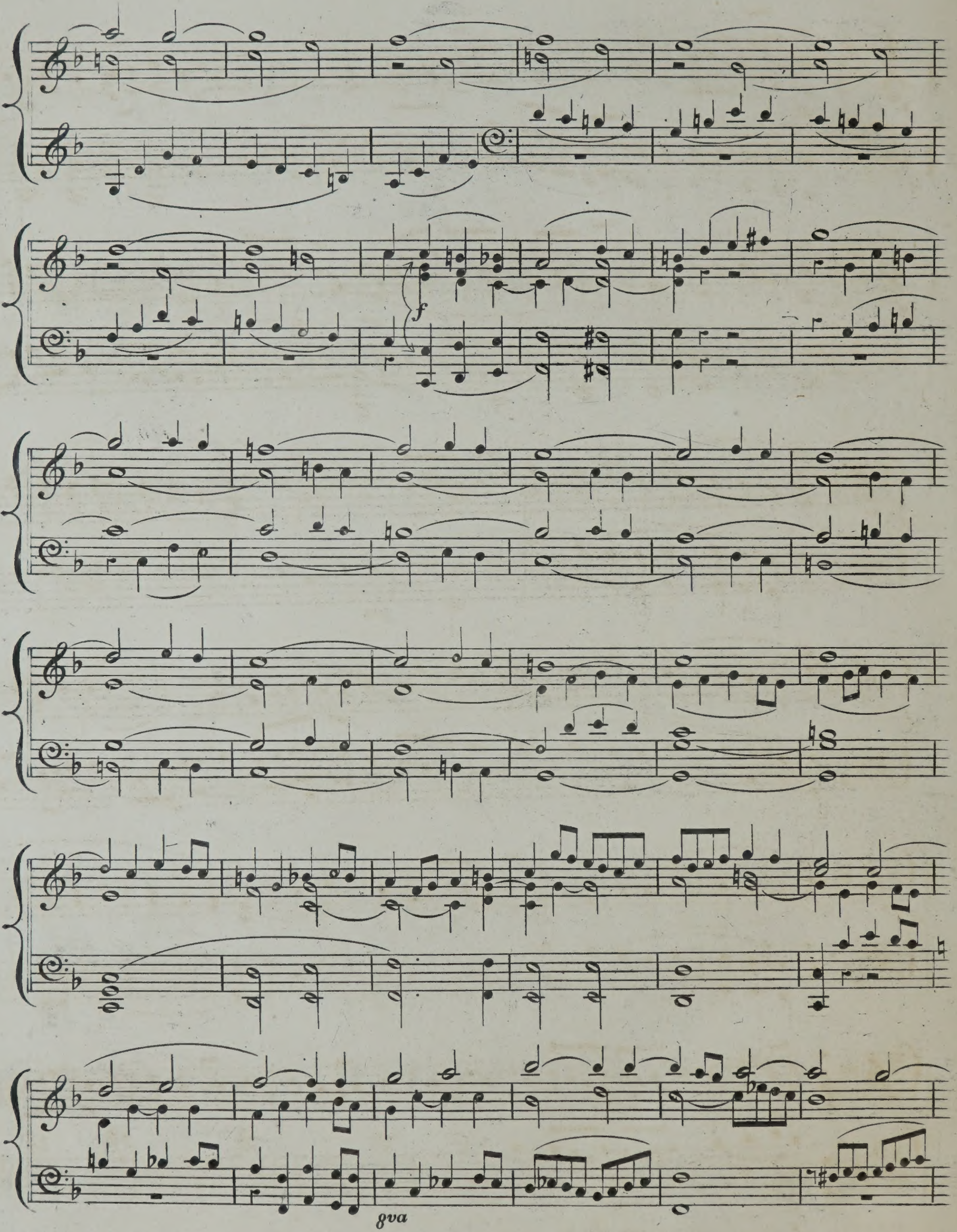
[*] **JOSEPH DIETTENHOFER**, was a native of Vienna, where he was born about the year 1743.—He received instructions from **STEFFANI**. and from **WAGENSEIL**, both sound and well-informed Musicians:—after passing upwards of 15 years in his travels through Germany and France, he at last fixed his residence in London, where he not only taught the Harpsichord and Organ, but exerted his talents in the production and publication of several scientific musical works, both theoretical and practical. **DIETTENHOFER** was an accomplished judge of the real Organ style, and was a complete Master of harmony, modulation and fugal Counterpoint.

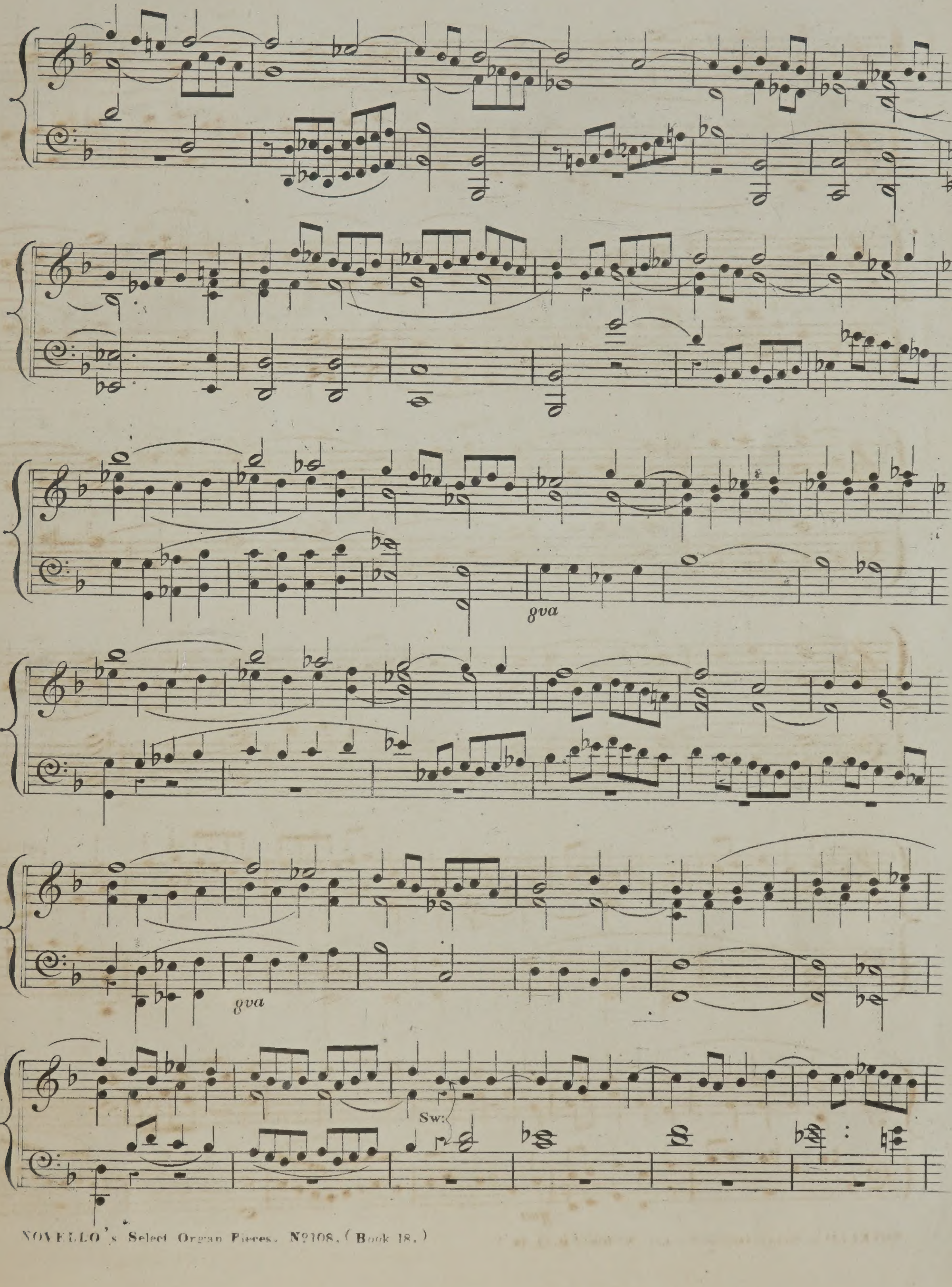
His treatment of the favorite subject of the Canon, "Non nobis Domine," has been selected as affording a very favorable specimen of his general style of writing for the Organ:— by far the finest treatment of this nobly simple subject is to be found in Handel's magnificent Chorus, "The Horse and his rider"— at the words "I will sing unto the Lord," but as an adaptation of it in the form of an Organ Voluntary, the above ingenious Composition by **DIETTENHOFER** may justly be considered as one of the most tasteful, judicious and agreable modes of treating that much admired Canon, that has yet been accomplished.— The Editor has used his best endeavours to give additional effect to the Voluntary, both by compression of the redundant passages, and by varying the combination of the Stops, for the management and contrast of which, there are no directions whatever in the original Edition.

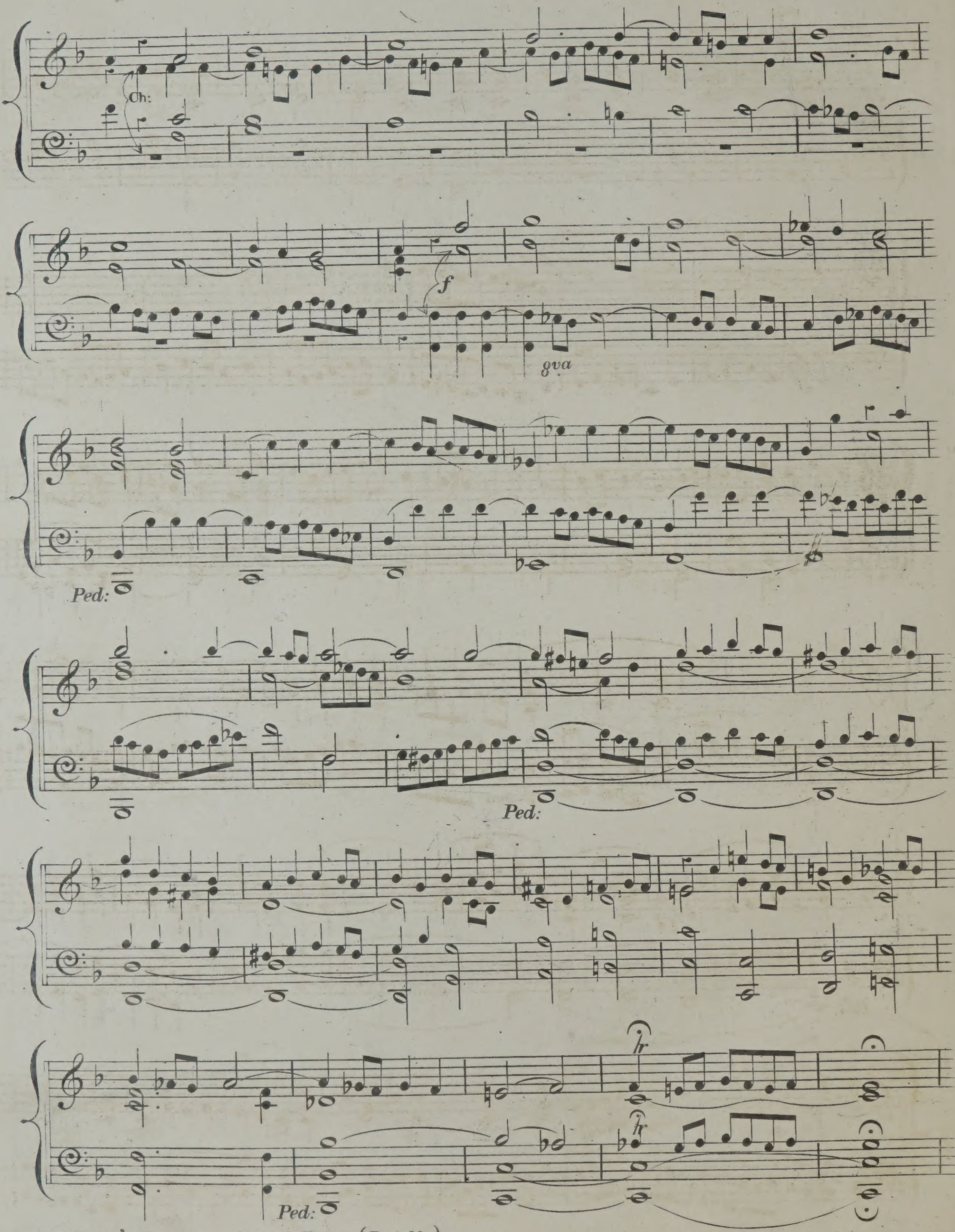

8va
Ped: 8va
Segue "Canon" Andante.
Metro: 66 = 𝅗𝅥
ANDANTE.
Full Swell

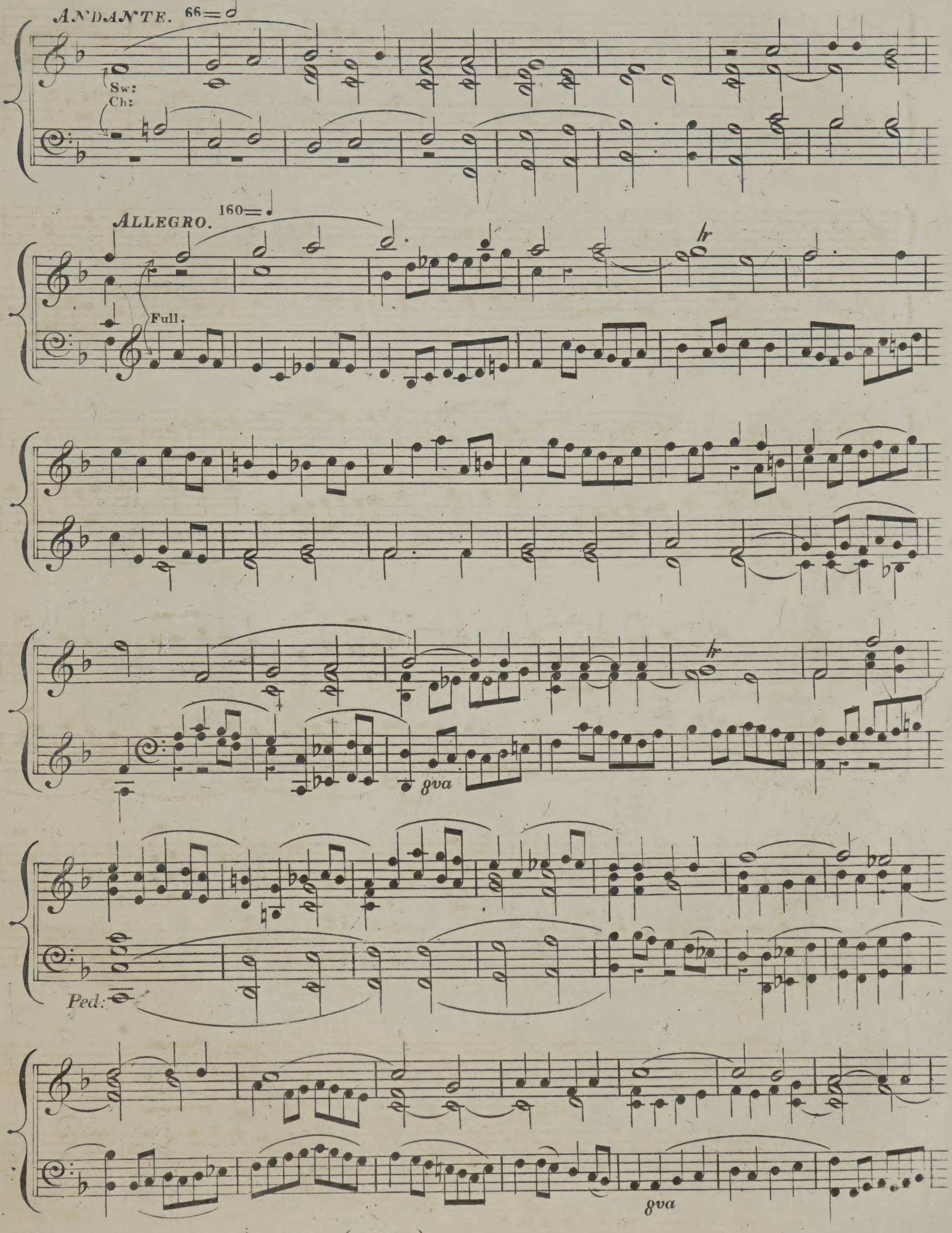

ALLEGRO. 160=♩
Full without Reeds.

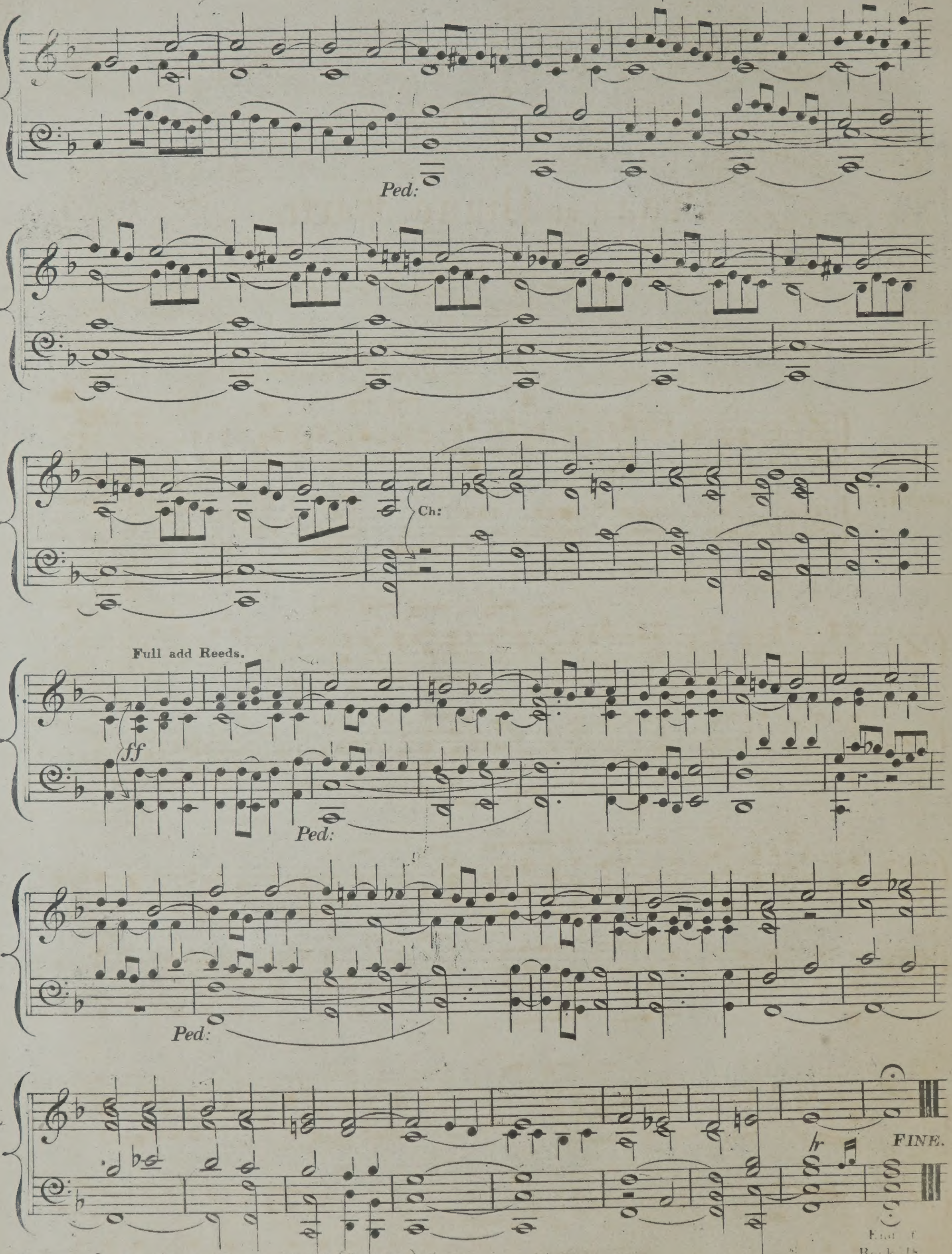

8va
8va
8va
Sw:


f
8va


8va
8va
Sw:


Ch:
f
8va
Ped:
Ped:
tr
tr
Ped:


ANDANTE. 66=
Sw:
Ch:
ALLEGRO. 160=
Full.
tr
tr
8va
Ped:
8va


Ped:
Ch:
Full add Reeds.
ff
Ped:
Ped:
tr
FINE.

End of Book 18.

GLORIA IN EXCELSIS,
Composed by
PERGOLESI,
Arranged for the
Organ or Piano Forte,
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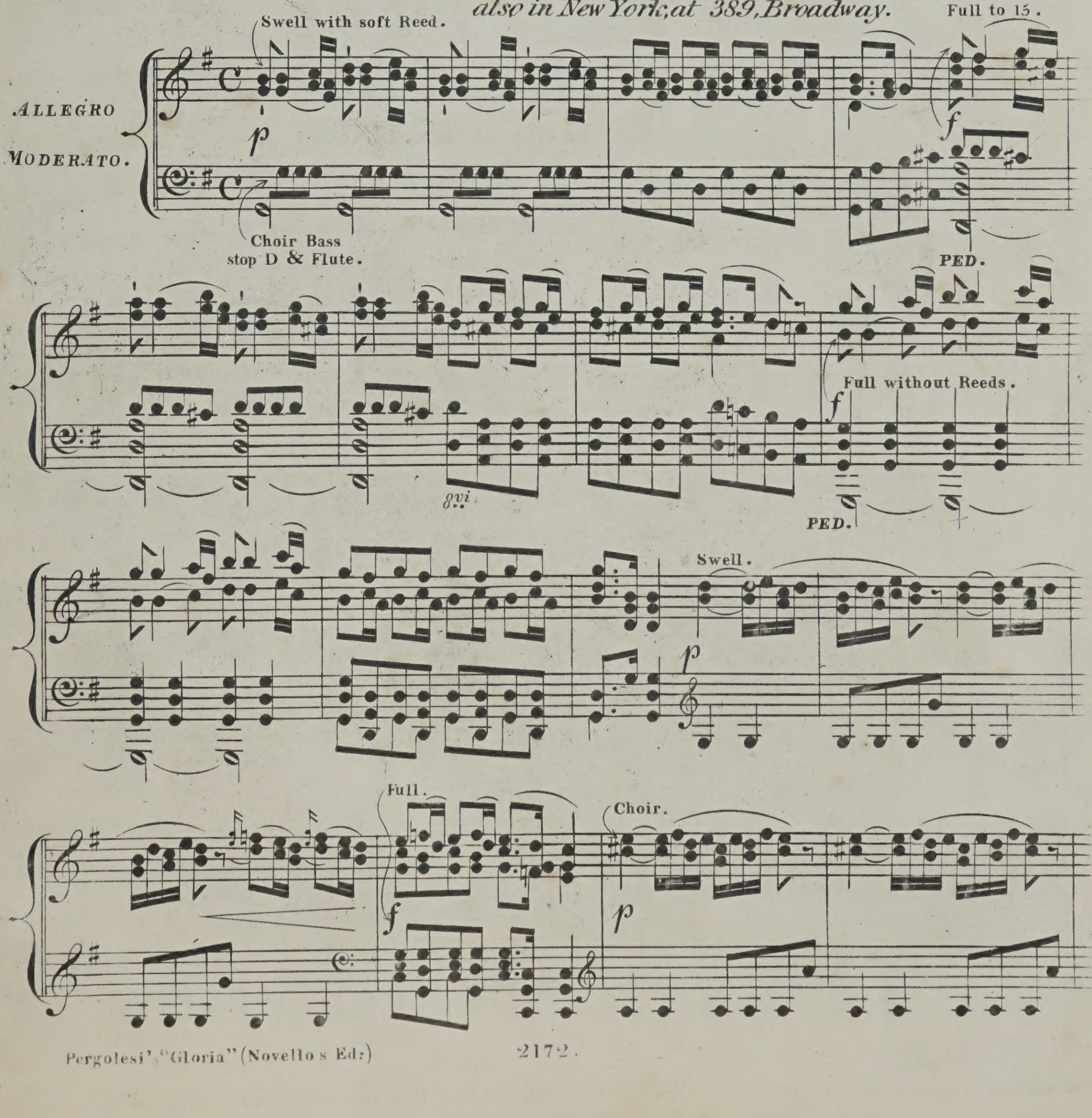
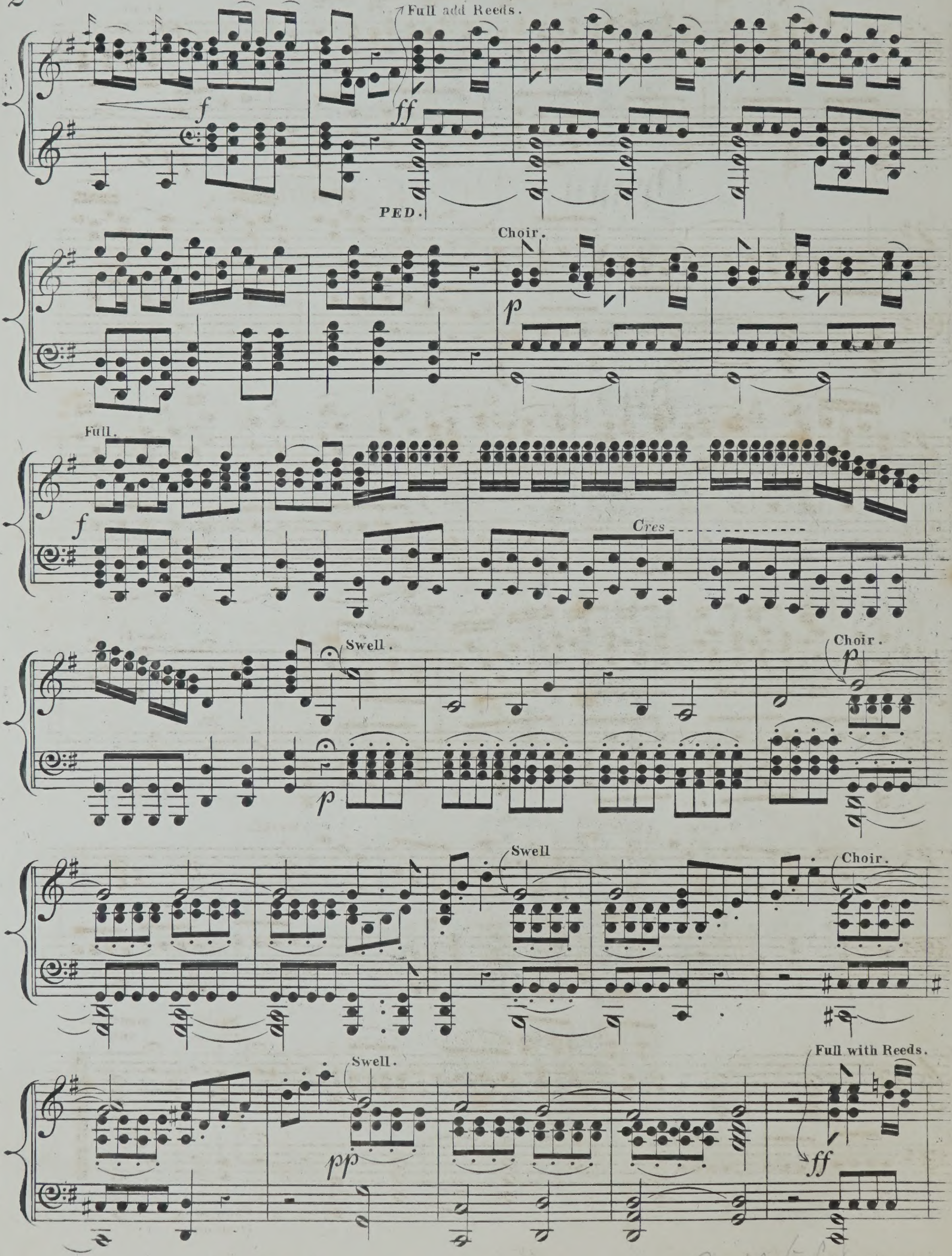
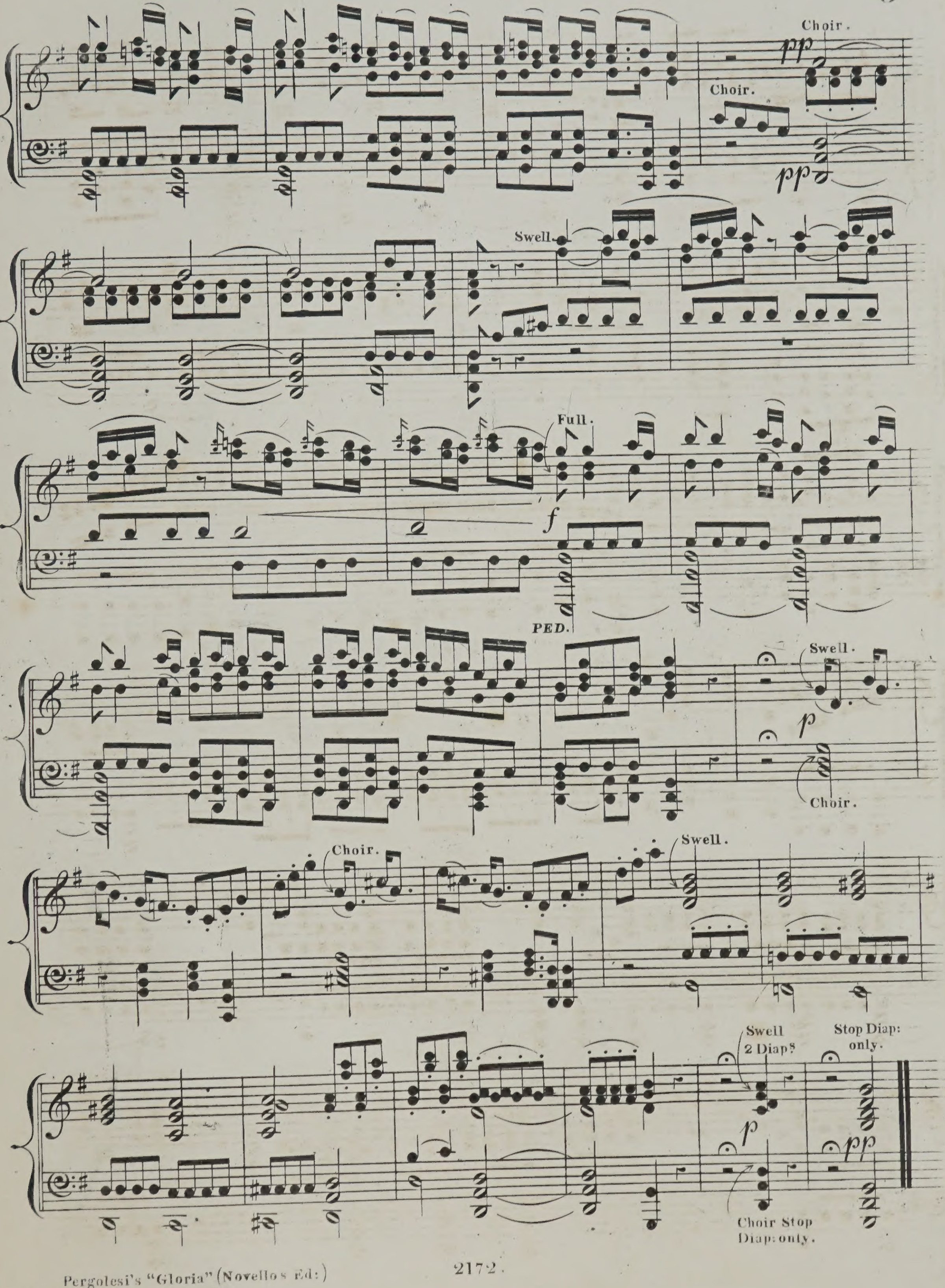

Full to 15.
Swell with soft Reed.
ALLEGRO
MODERATO.
p
f
Choir Bass
stop D & Flute.
PED.
Full without Reeds.
f
8vi
PED.
Swell.
p
Full.
f
Choir.
p


Full add Reeds.
f
ff
PED.
Choir.
p
Full.
f
Cres
Swell.
p
Choir.
p
Swell
Choir.
Swell.
pp
Full with Reeds.
ff

Couple to Sw


Choir.
pp
Choir.
pp
Swell.
Full.
f
PED.
Swell.
p
Choir.
Choir.
Swell.
Swell
2 Diaps.
Stop Diap:
only.
p
pp
Choir Stop
Diap: only.